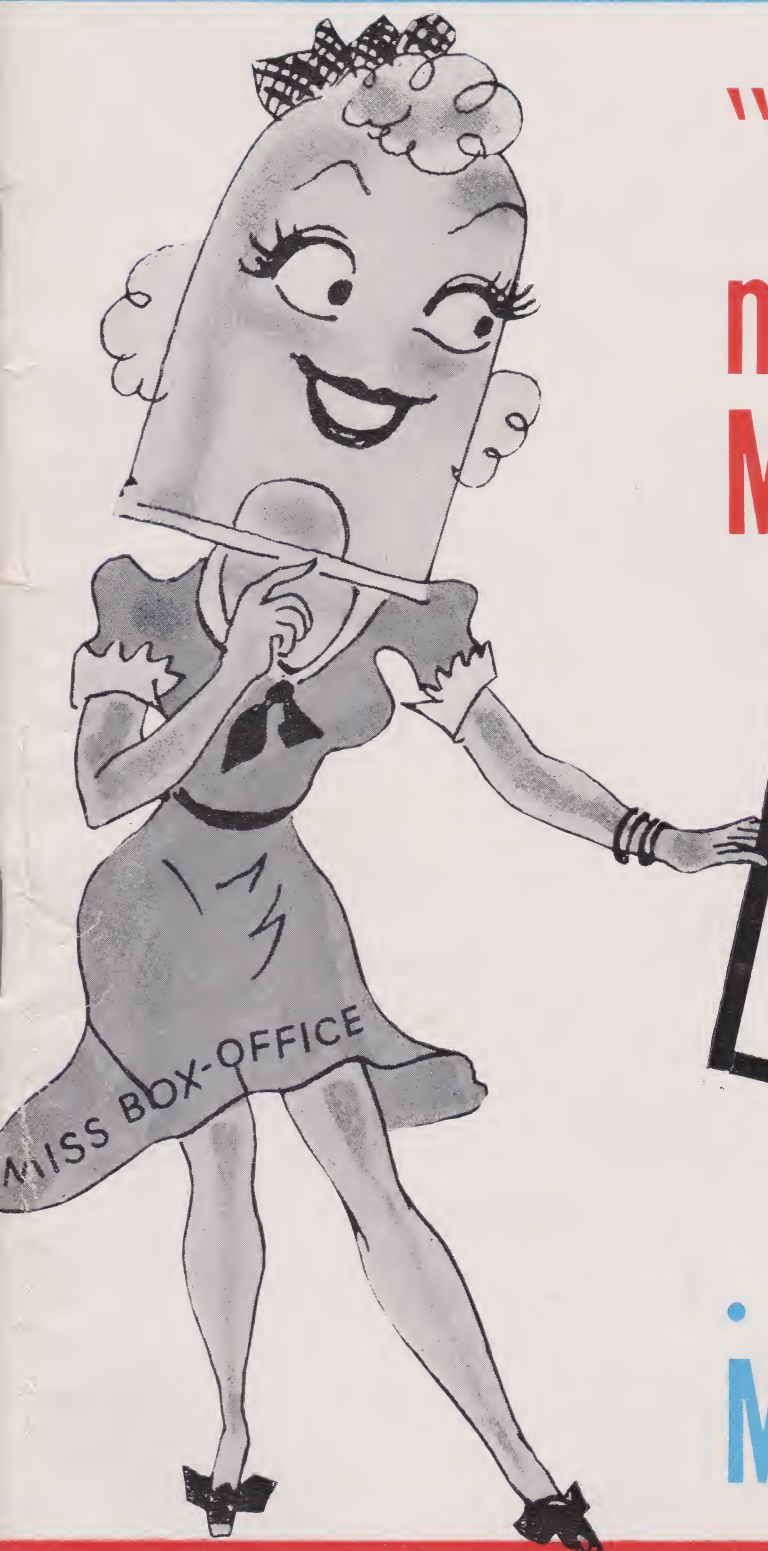


# KINEMATOGRAPH **WEEKLY** 2/6

PER ANNUM 77/6 POST FREE HOME AND OVERSEAS



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me like an  
M·G·M picture ...**



**... except two  
M·G·M pictures!"**

**NOW released:** Robert Taylor, Richard Widmark "THE LAW & JAKE WADE" • "TARZAN & THE LOST SAFARI"

**NEXT DOUBLE!** Sept. 15: Glenn Ford "IMITATION GENERAL" • Jose Ferrer "THE HIGH COST OF LOVING"



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# Sun-Pat

## TOP-SELLERS

*and everybody's happy!*

*When Sun-Pat's in the tray, your salesgirls are busy. Your customers are satisfied. And no wonder! People KNOW Sun-Pat service takes some beating, too. It's speedy and efficient. You try it!*

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*And special 3d. lines for your matinee:*

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*Candyland Confectionery is also available.*

*Samples will be sent on request.*

*Send this coupon for sample range to*

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ADDRESS .....





**BAMBOO  
SALTED NUTS**  
The  
**World's Best!**

# KINEMATOGRAPH WEEKLY

LARGEST NET SALE: OVER 5,400 COPIES WEEKLY

Certified by the Audit Bureau of Circulation

No. 2,660

Thursday, August 7, 1958

Vol. 496

**DON'T MISS  
EXTRA  
SALES—SELL  
OrangeMaid**

"The drink on a stick"

## British Lion Deal: Full Talks Soon

A FULL discussion on the sale of British Lion shares to directors of the company is expected following the exchange of letters between Mr. F. J. Erroll, Parliamentary Secretary to the Board of Trade, and Mr. Harold Lever (Labour, Manchester, Cheetham), who first criticised the deal in the Commons last month.

Replying to a letter from Mr. Erroll, Mr. Lever says: "So far as I am concerned the examination of these matters will be constructive, and with the long-term interests of the National Film Finance Corporation, British Lion and their leading personalities firmly in mind."

Mr. Erroll's letter states:

"I should like to begin by saying that the arrangements for carrying on British Lion to which you referred in the recent Adjournment Debate are in the view of the National Film Finance Corporation—and the Board of Trade concur—those best calculated to ensure the continuance of the efficient management of British Lion."

"In the view of the NFFC they do not confer any undue advantage at the expense of NFFC on the deferred shareholders. On the contrary, these arrangements give the best hope of maintaining or increasing the value of the Corporation's shareholding. Having said this, I am very ready to give you what information I properly can in answer to the points

*continued on page 6*

## NEW EQUIPMENT COMPANY

A NEW equipment company, Associated Cinema Equipments, has been formed in Dublin to represent J. Frank Brockliss, Ltd., in Eire.

Directors are Frank Durban, FBKS, ARPS (director and general manager of Brockliss), Cecil Napier (managing director) and Mrs. Napier.

Cecil Napier is well known in the trade in Eire, having been engaged in the supply and maintenance of cinema equipment since 1932.

The new company will handle the full range of products marketed by J. Frank Brockliss, Ltd., notably, of course, the range of Philips projectors and sound equipment, and the Peerless and Monarc arc lamps.

The address of the new company is 112, Marlborough Street, Dublin. Telephone 46646 (after business hours, 342373).

## Associated TV to Fight FIDO

### 'RESTRICTIVE PRACTICE' CLAIM

ASSOCIATED TELEVISION has decided to challenge the trade's decision to set up the Film Industry Defence Organisation to stop the supply of cinema films to television.

A spokesman of the company told the KINE, this week, "We consider that the action of FIDO comes under the auspices of the commission set up to examine restrictive practices, and we have accordingly submitted our view of this action to the commission."

"We have also briefed counsel in anticipation of a fight."

"ATV not only believes that the action of FIDO will be judged wrong in court. We also have no fear about securing supplies of features if and when we need them for our own network."

"For one thing, we are prepared to spend more money than the film trade could possibly afford to buy any particular series if we need it."

"Supposing we offer £500,000 for one batch of films in order to use the rights for two years, is FIDO in a position to beat this figure?"

"We are also prepared to remind the government that it cannot remain neutral in this dispute. Many of the films we might be interested in were made through the financial support of the National Film Finance Corporation. Some of them lost money at the box-office; they could hardly make much more money as second-runs."

"Our offer for such features could well assist the NFFC, the government, and for that matter the public, in seeing that the money advanced for these disappointing 'cinema' features could be repaid as a result of their sale to commercial television."

## Guy Hamilton Takes Over

FOLLOWING a difference of opinion between director Alexander Mackendrick and Hecht-Hill-Lancaster Films as to how the picture should be made, Guy Hamilton has taken over the direction of "The Devil's Disciple" at APBC Elstree.

Hamilton took over on Tuesday, two weeks after the start of the production. Films he has previously directed include "The Ringer," "The Intruder," "An Inspector Calls," "The Colditz Story," "Charley Moon" and "Manuela."

## 'CANADA IMPORT DUTIES UNFAIR'

PROTESTS have been made by the Kinematograph Manufacturers' Association to the Board of Trade against the proposed changes in the Canadian import duties for cinematograph equipment.

The KMA claims that the changes, if approved, would put British exporters at a great disadvantage with the USA when the difference in advertising expenses and delivery costs were compared.

"We are asking that these proposed changes shall not be operated," said the Association secretary, H. A. Bridges.

A Board of Trade spokesman said the KMA's protest was being considered.

## Jack L. Warner Hurt In Crash

JACK L. WARNER, president of Warner Brothers, was badly injured in a car accident at Golfe Juan, Cannes, on Tuesday. Later the same day, as KINE went to press, the company's London office reported he was still in a coma and his condition was "very serious."

The accident occurred as Warner was driving his Alfa-Romeo sports car and there was a collision with a lorry. He was taken to a Cannes hospital with serious head injuries.

## AB-PATHE DIRECTOR

J. C. MACGREGOR SCOTT has been appointed a director of Associated British-Pathe.

In 1957, Mr. Macgregor Scott was appointed general manager of the distribution division, following the retirement of W. A. Fielder.

## O'Brien Attacks CEA Again On Pay Claim

A FURTHER attack on the CEA, protesting against the association's attitude towards NATKE's pay claims, is made by Sir Tom O'Brien, general secretary of the union, in a letter to the chairman of the All Industry Tax Committee.

Here is the text of the letter:—

"The All Industry Tax Committee has rightly decided to go all out for complete abolition of the cinema tax and to campaign vigorously for this end before the next Budget."

"It is well to recall that NATKE and I have consistently and continuously campaigned for the abolition of Entertainment Tax for 38 years, and that for many years we were left alone to do this, often in face of passive resistance from the industry and certain trade unions. Our reasons were—and still are:—

"(a) that this tax was unethical and unfair from the start, and imposed a progressively unconscionable burden on the industry;

"(b) that it deprived the workers in the industry, particularly those in cinemas, of a fairer share of its earnings and resources."

"The success of the all-in campaign of the past two or three years compelled the government to cut the tax this year by £14 million. My members rightly felt that they are justly entitled to participate with other interests in the industry to a reasonable share of this concession. Indeed, I have made this point very clear on several occasions in the House of Commons and have secured

*continued on page 7*

## Teddington TV HQ?

TEDDINGTON STUDIOS may become the live production headquarters of ABC Television. The board of Associated British is considering Teddington among six other places in and around London as the HQ of the television company.

Teddington, which has been used by an aircraft factory, is owned by Warner Brothers. The company has received many offers for the purchase of the studios in recent months.

"ABC Television is in particular need for a good studio-cum-office centre, as, at present, its London personnel is scattered in five different homes," an ABC Television spokesman told the KINE, this week.



# KINEMATOGRAPH WEEKLY

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## TEACHING

**T**HE children of today are the adult cinema patrons of the future. This is a truism.

In view of trends in the business, it is more important than ever for the industry to do all in its power to encourage the development of the teaching of films as an accepted part of the curriculum in schools.

The role that the industry has to play in this was underlined in the recent report of the Cinema Consultative Committee.

On behalf of the Society of Film Teachers, chairman A. P. Higgins offers its warm congratulations to the committee for the report. "This document," he states "will surely do much to assist the further development of the great work of helping children to get the best out of their film-going."

He adds, "It is to be hoped that the other organisations represented on the committee—the local authorities and other educational bodies—will give their approval to the report and begin to take appropriate action, and that the Ministry of Education, the universities and the training colleges, will play the part suggested for them." We hope so.

The CCC report acknowledges the valuable work of the society. It has some 500 members, most of whom are actively engaged in film teaching in schools.

The progress made in this field has been achieved largely through their voluntary efforts.

The membership provides the nucleus of teaching staff for the scheme urged by the CCC. And, until the recommendations are fully accepted by the Ministry of Education, the efforts of the Society are deserving of the fullest possible support of the trade.

# LONG SHOTS

ATV CHALLENGE • 100 UP AT  
ELSTREE • BIG BUSINESS

**A** STATEMENT is expected this week, announcing the signing of the FIDO memorandum of agreement by the presidents of the five trade associations.

There are no snags. The formal declaration has been held up only because of the holiday week-end.

In the meantime, we give the news that Associated Television has taken definite steps to challenge the authority of FIDO.

This is not surprising, for Associated Television threatened to take action when the trade scheme was first mooted.

However, the trade associations in proceeding with FIDO are confident that they are on safe ground.

**A** JOINT statement from the BBC National Telefilm Associates and British Lion announces the signing of an agreement for the production of a series of half-hour films, starring James Mason, to be made at Shepperton studios early next year.

Several months ago, Vernon Burns, British managing director of NTA, told Tony Gruner of a deal for a series based on "The Third Man" he was seeking to negotiate through British Lion.

Burns, who has several more series he is hoping to make over here, including a science-fiction series, has left for New York, where he and the BBC's Ronald Waldman will meet to finalise all details regarding the agreement.

**B**URNS told my colleague that NTA and the Corporation would be equal partners and that 20 of the films would be made in America and 19 in Shepperton studios.

It might interest the Screen Writers' Association to know that it is the intention of NTA to have an American producer, Felix Jackson, working on both the British and U.S. films.

The reason why British Lion Films was involved in the deal, explained Burns, was because the company owned the television rights of "The Third Man." Naturally, as a *quid pro quo* the series will be made at Shepperton studios.

**B**REEZY Macgregor Scott gets another leg-up in the AB-Pathe organisation by his appointment to the board, announced by C. J. Latta just before the Bank Holiday.

Congratulations!

Quite apart from this promotion, Mac has something else to be pleased about. "Ice Cold in Alex" is going great guns.

**F**OLLOWING the three big money-earning weeks at the Warner Theatre, the film seems set for a long run at Studio One, Oxford Street, where it has proved to be the most attractive British film ever to play the theatre.

It has been doing record-breaking business, building up week by week after an excellent start.

Each day the "House Full" notices have been out at 6 p.m., and there have been long queues at all prices from then on.

**D**DOUBLE occasion for a party on the set at Associated British, Elstree, last week. The party was an important sequence in the current production, Victor Skutezky's "Alive and Kicking" and the film is the hundredth to go into the studios since the war.

Happy coincidence too for Skutezky. His picture, "For Them That Trespass," was the very first to be shot when the studios were newly reopened in 1948.

The century mark is a good time to look back at some of those international successes with the "made-at-Elstree" imprint. The studios had a heartening start to post-war production with "The Hasty Heart," the picture which made Richard Todd an international star.

**T**HEN followed successes like "Happy Go Lovely," "Angels One Five," "Top Secret," "Rob Roy," "The Weak and the Wicked," "The Dam Busters," "Moby Dick," "It's Great To Be Young," "Yield to the Night," "Yangtze Incident," "No Time for Tears," "These Dangerous Years," "Woman in a Dressing Gown," "Chase a Crooked Shadow" and "Indiscreet."

And the studios are not resting on their laurels. Its current programme of major pictures covers every aspect of public taste.

"The Lady Is A Square," third production to feature the talents of Frankie Vaughan, is nearing completion and there are two other comedies ready to be released—the Brussels World Film Festival entry "She Didn't Say No," starring Eileen Herlie, Niall McGinnis and Liam Redmond, and "Girls at Sea" with Ronald Shiner, Guy

Rolfe, Michael Hordern and Nadine Tallier.

Drama is represented by "No Trees in the Streets," ready for presentation soon, which was directed by the great J. Lee-Thompson. The success of his "Ice Cold in Alex" has already been recorded. And starting next month is the film version of John Osborne's "Look Back in Anger."

Yet another reason for celebration. Damian, a seven pound nine ounces baby boy, was born to actor Richard Harris—making his screen debut in "Alive and Kicking"—and his wife, formerly Elizabeth Rees-Williams, daughter of Welsh peer Lord Ogmores. The baby, I'm assured, is really alive and kicking.

**A** GIFT of £5,000 from the Emil Wertheimer Trust Fund goes to Variety Club's fund to help build a new wing at Condoval Hall, the Shropshire home for the housing and training of blind, deaf and dumb children.

As in the case of the £10,000 grant from the Trust to the CTBF, it was Sam Eckman who brought the activities of Variety Club to the notice of the trustees.

Sam was advised that a grant would be considered if Variety Club named a specific project.

Subsequently, Sam, together with Past Chief Barkers Jack Goodlatte and Mike Frankovich, met the trustees and outlined the Condoval Hall scheme, which gained their warmest approval.

**V**ARIETY Club has set itself a target of £20,000 for the new wing, which will be the first of its kind in Europe. The sum will be matched by an equal grant from the government.

Chief Barker Sir Tom O'Brien has formed a special fund-raising committee to deal with the building of the wing, with First Assistant Chief Barker Bill Butlin as chairman and Crewmen Irving Allen and George Elrick as members.

Mike Frankovich and other Variety Club representatives are shortly to visit Condoval to perform the "spading the ground" ceremony.

**T**HE club, I hear, has made arrangements for the supply of a car badge.

The badge is in chrome and three colours, and the design incorporates a heart, Barker's head, the club title and "Heart of Show Business" motto.

The cost is 30s., and the badges can be obtained from Miss E. Essell, Variety Club, 143 Wardour Street, W.1. (Gerrard 9787).

**S**O far as newsreels are concerned, everyone seems agreed on one thing; the best way to compete with television is to get right behind the news and come up with something fuller and brighter than just bare facts.

As Tom Cummins, Pathe's newsreels chief, said: "The days of newsreels having their stuff handed



on a plate are over. You've got to manufacture your stories now, which can be quite a job when you have to get out two reels a week."

But despite the difficulties, his department seems to be making a good job of coming up with the behind-the-headlines interest. Take last week's reel dealing with the Middle East situation. It was a fine idea to tell the story in the form of a letter home to "Mum" from an average Tommy. And introducing some of the servicemen by name and home-town is a sure way of catching interest.

**A** DELIGHTFUL piece on slimming—by eating fat—was a natural for newsreels. Pathe has come up with a topical one this week, too, by using the Sputniks the Americans propose to shoot at the moon as the subject for reporting.

Cameras take viewers inside the control rooms, round the rocket launching site—right behind the scenes, in fact—while the commentary explains what it's all about.

This is the sort of thing that can hold the interest of cinema-goers.

Pathe, and Rank with their new-look reels, are working hard to keep the newsreel's place in the cinema. And they are coming up with some good material.

**A**S might be expected, West End cinemas reaped a harvest over the holiday week-end.

Jim Pattinson came through early Tuesday morning with news of extraordinary business at the Carlton and Rialto.

At the former the take for "Harry Black" was £200 up on the figures for the opening week-end. The film is also doing tremendous business in the key provincial and seaside pre-release spots.

**T**HE company's grisly horror picture, "The Fly," opened at the Rialto on Thursday.

It was hardly a premiere in the accepted sense of the term. For showmanship, 20th-Fox had a stunt man on parade, masquerading as "the thing."

Many of the critics lambasted the film, which is not surprising.

However, the business at the Rialto over the week-end, I am told, was staggering, the biggest in the history of the cinema, in fact, and Jimmy is confident that the figures will beat, by several hundred pounds, the previous best of 20th-Fox's many winners shown at the Rialto, including Marilyn Monroe's picture.

**PAT MATTHEWS**, Rank Screen Services' director in charge of production, has a lot of faith in the men who make cinema and television advertising commercial films.

After introducing a selection of about 30 of their recently produced commercials at a special press showing last week, he said: "Don't think we are limited to the techniques you have seen today and

at past shows. I believe, with the teams we've now assembled, that we can tackle anything that's put before us."

And that comment, he hoped, would be taken as a challenge by one or two enterprising advertisers and spur them into "giving us the chance to be their partners in something really adventurous and different."

**TELEVISION**, Pat said, had caused advertising agencies to enlarge their production staff and, over the past year, a new generation of youngish agency men had grown up in that field. "As a result," he added, "we find that our opposite numbers at most agencies are imaginative people fully versed in all the technicalities of our work. And we welcome this new atmosphere of partnership."

He said the creative set-up that existed when he took over his present post with RSS in March was being maintained and they had about 100 minutes of film in various stages of production—ample proof, I should say, of the progress being made in all sections of this type of film-making.

**MORE** proof is in the fact that RSS now possesses a library of over 500 live-action local 15-second commercials—and a steadily increasing number of clients for them.

Pat made special reference to the reel of national 15-second commercials that were screened. It contained some produced with a special audience in mind, and he said, "we have just begun to operate a project in cinemas in the West End through which clients can show—for 13-week periods—15-seconders designed for the more sophisticated cinemagoer."

This new venture was catching on well, and next year's order book was already "agreeably full."

Incidentally, some of the TV commercials shown will go to the International Advertising Film Festival in Venice next month.

**T**HE real thing. That's what we're having in this picture—even if it is a bit tricky," American producer-director-writer Andrew L. Stone, and his wife, Virginia, emphatically declared at a Metro reception for them last Thursday.

They were over here looking for a ship to use in their next film. One they can sink, lock, stock and barrel, with cast, cameramen and technicians remaining on board as long as possible.

"Don't think I'm nuts," said Mr. Stone. "Everything will be under control when she goes down."

**THIS** man and wife team made "Cry Terror!" Virginia works hand-in-hand with her husband on production; she edits, supervises musical scores and scouts for locations.

In fact, the combined talents of

## The Young Audience

**ATTENDANCES** at Saturday morning cinema clubs now probably number between 800,000 and 900,000 weekly. The general public's view of what goes on in the clubs is probably still coloured to some extent by the sensational and unfair publicity which was given to them in some sections of the press nearly ten years ago.

Pictures were published of children cowering behind the seats and clinging to each other in apparent terror. It was the American serials which attracted most of this unwelcome attention. Those responsible for making children's films in this country have therefore turned their attention in recent years to the production of British serials tailored to the needs of the clubs and Saturday matinees.

### Tribute

Episodes from these serials are being shown at the National Film Theatre in a short season of programmes which the British Film Institute is mounting as a tribute to Children's Film Foundation and its chief executive, Mary Field.

The programme, which is being shown under the title of "The Young Audience," has been selected by Stanley Reed, secretary of the Institute, who has reviewed the total output of the Foundation, which now numbers over 30 features and nearly 40 shorts as well as four eight-episode serials.

The institute takes the view that these films have received too little critical attention, because they are normally shown to children only. It is hoped that the programmes, which aim to show all sides of the Foundation's work, will bring these

films to the attention of the critics. Films like "Johnny on the Run," directed by Lewis Gilbert, are good fare for adult as well as child audiences and it may be that the Foundation's latest film, "The Salvage Gang," produced by Hindle Edgar and directed by John Krish, may similarly qualify for a wider showing than children's performances.

The film is a comedy about a bunch of children, including an appealing little coloured boy, who pursue a bed, which has been sold in error from their home in Islington, to the other side of the river.

The idea is as good as those in some Ealing comedies, the execution brisk, the music catchy.

Among the other features to be shown is "Adventure in the Hop Fields," directed by John Guillermin, which Stanley Reed holds to be the best of all the films.

Chosen as typical of the films for younger children is "The Super-sonic Saucer," which features a puppet visitor from outer space with wistful eyes and the power to grant wishes.

The view of the Institute's critics is that these films, despite their low budgets, succeed because they tell good stories briskly and without too much verbiage.

Since the film-makers are usually forced by economy to work mainly on location, they also bring a lot of Britain to the screen. The London scene in particular is very well exploited in films such as "Skid Kids," "The Soap Box Derby," and "Peril for the Guy." Scotland also has its share of films, notably "The Kid from Canada," which deals with a pony trek over the Scottish moors.

Mr. and Mrs. Stone can cut costs considerably.

"We've gone into this question of ship-sinking quite a lot over the past two years," said Mrs. S. "What we're after is a liner due for the breaker's yard. We could use it for the film and then it could be salvaged."

Mr. S. explained the story. "The ship begins to sink as the credits are shown and the rest of the picture—90 minutes—is devoted to a man's struggle to free his trapped wife as the vessel goes down." "All we've got to hope is that the cameras keep working because we won't have a lot of chances for re-takes," Virginia added.

What about a title? "We haven't got one yet," said her husband. "That's the difficult part."

**I**N their quest for the ship—it will cost them about a quarter of a million dollars, they think—the couple are taking in Holland and other countries.

Will any of the film be made in the studio? "We haven't worked in the studio for years," Mrs. Stone commented. "If we want to

shoot a hotel sequence—we use a proper hotel. If it's a lift-shaft scene, like the one in 'Cry Terror!' we use a real lift shaft."

But after the reception they went off to see a ship film that used models—"A Night to Remember." "We've heard so much about it. We've just got to go," said Mrs. S.

**ARCHIE JONAS**, of Winart, has asked me to convey his thanks to his many friends in the trade for the letters and kind inquiries received during his three weeks in hospital.

He is quietly resting at home before resuming his business duties, which were so ably carried on during his absence by his wife.

We, too, extend our good wishes for Archie's complete and speedy recovery.

**O**UR condolences go to Stanley Bell of Pearl, Dean and Youngers, who has suffered a sad loss by the death of his wife, Amy. Mrs. Bell had been seriously ill for some time.

**The Stroller**



## Joe Collyer of Pathe Dies at 52

JOE COLLYER, Pathe's assistant company secretary, died at his home at Newbury Park, Essex, on Wednesday last week. He was 52.

Mr. Collyer, who had been ill since just before Easter and never completely regained his health after undergoing an operation, joined Pathe Equipment in 1935. He transferred to AB-Pathe in 1939 as assistant accountant and was later made chief accountant.

It was in 1948 that he became assistant company secretary of Associated British-Pathe. His duties were not confined to the secretarial aspect of the business; he also dealt with a number of legal matters.

Outside Pathe, he was a Mason at St. Anne's Lodge for many years and also worked for the Scout movement. He lived with his sister, Mrs. Charlotte Leon.

Cremation took place at the City of London Crematorium, on Tuesday.

## REGULATIONS TO BLAME

"REGULATIONS" are blamed by the management for the closure of the 800-seater Lyceum cinema, Moldgreen, Huddersfield, on August 2.

D. C. Walls, general manager, Emery circuit, lessees of the cinema, said that they had found that they would have to spend at least £950 on re-wiring the building to comply with licensing regulations. They had felt that it was "just not worth it."

Mr. Walls added: "The cinema is being closed largely because of the insistence on regulations. We consider the work we have to do to comply with the regulations is totally unnecessary, and contributes nothing to the safety or the comfort of the public. The cinema already holds a certificate of safety."

"We are not closing because of lack of patronage or anything like that. We could have carried on for many years had we wished."

The owners of the cinema, Star Cinemas (London), Ltd., declared that the Emery circuit had asked to terminate their lease of the building, and they had agreed to them doing so.

## RICHARD SALE'S APPOINTMENT

RICHARD SALE has been appointed Northern Regional Controller of Rank Screen Services.

Mr. Sale will operate the two established offices, one at the Majestic cinema, City Square, Leeds, 1, and the other at Pearl Assurance House, 23, Princess Street, Manchester, 2.

THE EARLY erection of a cinema and ballroom on a site at the junction of High Street and Callender Riggs, Falkirk, Scotland, is planned by The Rank Organisation.

## BRITISH LION DEAL TALKS—contd.

raised by you. I hope that the following paragraphs will do this:—

"(i) The remuneration of the directors of British Lion is determined by their individual service agreements with the company. Whilst it would not be right for me to disclose the details of these agreements I can tell you that the total of their remuneration and expenses payable by British Lion Films Ltd., and its subsidiaries is approximately £40,000 a year. The chairman of British Lion Films Ltd., who is also a director of NFFC, works without remuneration and pays his own entertaining and travelling expenses: he does not hold any shares in British Lion Films, Ltd. Mr. John Woolf is also at present serving as a director without remuneration and does not hold any shares in the company."

"(ii) The value of the so-called old films will appear in the balance sheet as at March 31, 1958, at just under £40,000. These films have earned in the past substantial sums but with the passage of time are inevitably a declining asset."

"(iii) As regards the tax losses, the position appears to be this. The NFFC's latest accounts show certain loans to the old British Lion Film Corporation, Ltd., totalling nearly £3 million, in a deficiency account as irrecoverable. This item in NFFC's accounts is quite a separate matter from the actual trading losses suffered by British Lion in the course of its past business."

### Limited Liability

"British Lion is, as you know, a limited liability company registered under the Companies Acts in the ordinary way, and at law it enjoys no special privileges and suffers no special disabilities as compared with any other company. As such, for tax purposes it sets its past trading losses against its profits in the same trade in the manner provided by the law like any other trading enterprise. I could not accept that there is anything wrong in this state of affairs; to alter it would mean an alteration of the law."

"(iv) I observe that you do not object to the issue of deferred shares as such. The point, therefore, with which you are concerned is the value of the assets at the time of the change in the shareholding arrangements. In other words, you fear that if the company were to be liquidated or sold, the new directors would get substantial unearned benefits in addition to those they would have earned by their efforts during their service with the company. The point is a fair one."

"The aim of the Board of NFFC was twofold: to maintain and if possible to increase the value of their shareholding and to continue the services of British Lion in the most effective way. The Board of NFFC, headed by Sir Nutcombe Hume, are men of great experience in this kind of problem and they also consulted the eminent accountant who was concerned with the original reconstruction of British Lion."

"Their aim was to give the new directors a share in any appreciation in the value of the business after they had joined the Board."

"The chairman of NFFC tells me that in his view and that of his Board, the company could not have been sold at the time of the negotiations for a sum materially in excess of £600,000, and that was before the full extent of the liability to spend some £300,000 on Shepperton Studios was known, and before the effect of the serious decline in cinema attendances was fully appreciated."

"(v) So far as Mr. Kingsley is concerned, he severed completely his connection with NFFC before taking up his new appointment. In the view of the chairman of NFFC and of the chairman of British Lion Films, Ltd., it was of the

greatest importance to secure his services in his new capacity. They were secured on the terms negotiated. I do not think that he would have accepted an appointment which did not provide an inducement contingent on the successful development of British Lion's activities. I know that the greatest care was taken during the negotiations to avoid any situation in which Mr. Kingsley's loyalties and personal interests might have been in conflict."

"I see nothing improper in what happened. Moreover, I understand that Mr. Kingsley was being approached at the time by at least one other prospective employer on terms more generous than those he now enjoys."

### Difficulty

"(vi) Finally, you suggested that there might be some difficulty for independent film producers other than those represented on the Board of British Lion. The chairman of British Lion has had this point in mind from the beginning and any independent producer who for one reason or another feels this difficulty will be able to discuss his detailed plans with those members of the Board of British Lion who are not themselves film producers or directors."

"Further, because they have an interest in the overall profitability of the company, the producer members of the Board of directors of British Lion Films, Ltd., are not subject to any conflict of interests as between themselves and other producers."

With his reply to Mr. Erroll, Mr. Lever sent the following memorandum:—

"**Loss and Tax Position.**—This company has, I believe, an enormous carry forward loss for tax purposes. It will be recalled that something approaching £3 million of this loss were met from public funds. It would be a particularly bad joke if private shareholders subsequently taking over secured a relief of tax worth over £1½ million because of the very losses which had already been paid for by the Revenue."

"The loss position is particularly important in this case because of the terms of the deal. The interest on the preferred shares will be payable after deduction of tax by the company which is retained by the company for its own benefit. In other words, this company will have to earn under half the profits a normal company, without a tax loss, would require in order to service the preferred capital and allow the equity to receive dividends."

"For income purposes, therefore, the equity here ranks after an equivalent of less than £300,000, of preferred capital. Moreover, profits after servicing the preferred capital will be available tax free for the equity."

"As the assets of the company at the time of the deal were not less than £600,000, the right given to subscribe what is in effect half the equity of the company for a nominal £10,000, cannot be justified."

### Purpose

"The avowed purpose of this transaction was to give the subscribers of the deferred capital half of the profits after reasonable interest had been paid on the present value of the assets of the company. They have in fact received this, plus:—

"1.—The benefit of a tax loss which cuts in half the cost of servicing a preferred stock representing the existing assets."

"2.—The right to receive their half share of subsequent surplus profits free of Income Tax and Profits Tax."

"3.—A free gift of half of any value in the existing assets in excess of £600,000, at the present time."

"4.—The right to half of any future appreciation above £600,000, of existing assets, however caused, with only a negligible contribution to any loss which may occur."

"**Managing Director.**—Where a public servant is buying from a public body shares in a publicly-owned concern on somewhat unusual terms, it can be argued that there are no precautions which could make the transaction a proper one. At all events there should have been the most

## French Week At Edinburgh

A FRENCH film week is to be held during the Edinburgh Festival from September 7-13.

Feature films to be shown are:—

"La Chatte," directed by Henri Decoin, with Françoise Arnoul, Bernard Blier. "Vive M. Blaireau!" directed by Yves Robert, with Louis de Funès, Noëlle Adam. "Le Triporteur," directed by Jack Pinoteau, with Darry Cowl, Béatrice Altariba. "Patrouille de Choc," directed by Claude Bernard-Aubert. "Sans Famille," directed by André Michel, with Pierre Brasseur, Gino Cervi, Bernard Blier. "Le Desert de Pigalle," directed by Leo Joannon, with Annie Girardot, Pierre Trabaud. "Therese Etienne," directed by Denys de la Patellière, with Françoise Arnoul, James Robertson-Justice, Pierre Vaneck. "La Vie a Deux," directed by Clément Duhoir, with Edwige Feuillère, Danielle Darrieux, Lili Palmer. "Sois Belle et Tais-Toi," directed by Marc Allégret, with Mylène Demongeot, Henri Vidal, Darry Cowl.

Fourteen French shorts will also be shown.

Six French shorts will be shown at the Cork film festival.

careful investigation and every step taken to ensure that the transaction was, and could manifestly be seen to be, in the public interest.

"**Board of Directors.**—If the Board of directors is to have a majority composed of persons trading with the company, then full public information must be given which makes it clear that the Board have entered into such contracts as will ensure that their trading interests will not be in conflict with their duties to the company. There is also a danger that a board of this character will prejudice the company's relations with independent producers."

"**Old Films.**—These may well be worth an enormous sum in excess of the book value especially because of the television rights."

Mr. Lever, in his letter said: "I do not doubt that the Board of Trade and the NFFC and for that matter all other parties concerned have acted in complete good faith and sincerely hold the views expressed in the first paragraph of your letter."

He then raised the following points: "I made no comments upon directors' salaries but I gather the arrival of the wolf at the door of the British Lion is not imminent."

"(a) Nobody asked that British Lion should receive adverse treatment on tax losses, only that their value should be taken into account in pricing the equity."

"(b) No views on the value of the shares are adequate without a realistic up-to-date valuation of the assets. It appears that this fundamental precaution has been neglected. Even on minimum figures the shares were issued too cheaply."

"(c) I appreciate the difficulties, but it is impossible to approve the casual and complacent way in which well established principles for the conduct of public finance have been ignored by the Board of Trade."

Mr. Lever's letter adds: "I have no desire to add to the difficulties of the situation, still less to make any imputations of bad faith. I have not approached the press but they have come to me obviously disquieted by the present state of information upon this matter."

"As we agreed, I am releasing our correspondence to them in full. This will make it plain that all criticism is directed exclusively at the Board of Trade who have failed in their responsibility, which was to subject all aspects of this transaction to the strictest examination not only for the protection of the public interest, but also in the long term interests of the other eminent and talented people concerned."



## O'BRIEN ATTACK—contd.

the goodwill of members thereon from all parties in the House.

"In our recent negotiations with the theatrical employers' associations, the KRS, the BFPA and the Federation of British Film Makers we secured wage and salary adjustments that, with other considerations, partly met our claim on this score. The CEA, however, apparently does not intend to recognise our claim to share in the tax relief at all, notwithstanding the fact that the exhibitors are and will be, by far, the greater beneficiaries.

"During our current negotiations with the CEA on this and other issues, they rely on the legalistic tenor of the agreement settled between us last year to evade their moral responsibility to play fair on tax relief. Anyone who thinks clearly and fairly on this matter is bound to appreciate, if not to agree, that it places my union in an impossible position. Cinema employees, who include many highly skilled technicians, are the lowest paid section in the industry. The historical reasons for this are well known and NATKE has done a herculean job to remedy the injustices of the past, but there is much yet to be done.

"To refuse our cinema members a fair share of this year's tax concession would certainly force my National Executive Council to withdraw on principle from the campaign to abolish the tax altogether. It would invite our opposition to the campaign. After nearly 40 years' hard and costly endeavour by us, this would be a major tragedy.

### "Intransigence"

"I doubt if any Chancellor would in future seriously consider giving further tax relief to the industry in face of such opposition; particularly if the exhibitors' intransigence obliged us to seek backing to our opposition from the very bodies from whom we have previously and at some pains secured support from the abolition (e.g., the TUC General Council, Trades Councils, the Cinematograph Films Council, and leading members of the Lords and Commons on all sides.) In such an atmosphere of internal controversy, when there should be unity, a danger would arise that a Chancellor would reimpose the cinema tax concessions already made.

"I cannot imagine any government conceding full abolition of nearly £30 million in cinema tax in order that this should be pocketed by the exhibitors or any other group of employers, to the exclusion of the rightful claims of the workers. It would provoke a public outcry.

"Our claim for a just share of tax relief was made to the trade associations in April last. Since then we have reached an interim settlement at least, with the producers and distributors. It is now August. The exhibitors cannot contract themselves out—in fact, we will not permit them to do so even if we have to use the combined resources of our membership to prevent them.

"It is time that realities were faced.

"I sincerely trust that we shall not be forced into any action we do not wish to take. My union's record and my own for responsible conduct of our affairs is well known. Your committee and the industry should know now our view of the exhibitors' policy on our tax claim and how that policy, if continued, will end any hope of tax abolition."



Miles Jervis, left, presents a testimonial from friends to John Henry (Harry) Hall who is retiring from the Ship Carbon Company after 25 years' service as technical representative

## For Once Harry Hall is in the Spotlight

ONE OF THE best known and most popular members of the cinema industry in the Midlands, John Henry (Harry) Hall, was presented with a testimonial to which 125 friends and business associates in all parts of Britain contributed on his retirement as technical representative in the Midlands for the Ship Carbon Company on Thursday last week.

The ceremony at the West End cinema, Birmingham, was stage-managed by manager John Green, and was attended by friends from all parts of the Midlands, including the chairmen or immediate past-chairmen of the four Midlands branches of the CEA—Birmingham and Midlands, South Midlands, Leicestershire and North Staffordshire.

Mr. Hall's career in the entertainment industry began in 1904 when, as a boy of eight, he appeared on the stage in Cardiff, his home town, as a soprano in the ensemble of Madame Novello Davies, mother of Ivor Novello. He joined the electrical staff of Moss Empires in 1910.

### Circuit Engineer

He joined Sploot Cinemas, Cardiff, in 1926, as circuit engineer, moving in 1934 to Ship Carbons as technical representative for South Wales and the West of England.

Mr. Hall's technical know-how has recently been put at the disposal of the Birmingham Apprenticeship Scheme organisers, for whom he acted as lecturer at projectionist training classes.

When it became known that Mr. Hall was to retire at the age of 62, representatives of the four main Ship Carbon distributors in the Midlands—A. B. Boulton, of Frank Brockless; H. A. Richardson, of GB-Kalee; M. Jones, of RCA; and A. M. Oliver, of Westrex—formed a committee to organise the testimonial, and donations were readily forthcoming from the CEA branches, the Society of Cinematarians, most of the cinema circuits, many equipment companies and many individuals.

The illuminated testimonial,

inscribed "in appreciation of 48 years' service to the cinema industry," was presented by the chairman of Birmingham branch of the CEA, Miles Jervis, who was among those who paid tributes to Mr. Hall's services to the trade.

Mrs. Hall was presented with a bouquet by Philip Round, 16-year-old trainee projectionist at the West End, and a champagne toast was proposed to the Halls by Fred Waterhouse, chairman of North Staffs branch of the CEA, who was formerly chief engineer at the West End, Birmingham.

In the chair for the ceremony was H. A. Richardson, of GB-Kalee, whose father—still in the industry in Vancouver, Canada—was a trade colleague and fellow cameraman with Mr. Hall in Cardiff.

Mr. Richardson described Mr. Hall as "a modest man whose place had always been behind the spotlight and who had agreed with some reluctance on this occasion to come to the other side of the spotlight to receive tributes from his many friends."

Sir Tom O'Brien was among those who sent congratulatory telegrams.

## New Jobs at Film House

FILM HOUSE Productions, Ltd. has made two new appointments. Clifford Parris becomes producer in charge of documentary films and S. S. Wheeler will assume responsibility for sales promotion of the company, whose studios are at Film House, Wardour Street, W.1.

Head office is 54, Greek Street, W.1.

## Training Plan for Animators Next Year

THE London School of Film Technique's Animation Training Centre—the only one in the country—opens in January next year.

Courses, lasting six months, will offer training to men and women in animation and direction of cartoon films for commercial television, advertising, and short feature film production.

Students—the number will be limited to 12 initially—will be trained at a practical level and will work under the guidance of leading technicians in modern animation methods. Evening courses in animation techniques will also be held.

Directors of the London School of Film Technique are: Gilmore Roberts (principal), Maurice Stanton, Robert Dunbar, Helga Cranston and Peter Rigg.

## Isle of Wight TV Tests

FULL POWER test transmissions from the Independent Television Authority's new station at Chillerton Down, Isle of Wight, began on Friday. They will be sent out from 10 a.m. to 10 p.m. from Monday to Saturday until the formal opening of the station for programme transmissions on August 30.

This is the seventh transmitting station to be built by the Independent Television Authority. It will serve 2½ million people within the area from Weymouth in the west to Newbury in the north and Brighton in the east.

With the opening of this station over 80 per cent. of Britain's population will be within reach of commercial television.

The programmes transmitted from Chillerton Down will be provided by Southern Television.

## Eric Johnston Flies Out

ERIC JOHNSTON, president of the MPAA, left London for South America on Tuesday after a six-day visit during which he held talks with MPA European office managers from Paris, Frankfurt, Rome, Stockholm and London.

The talks were stated to be of a "purely routine domestic nature." Mr. Johnston returns to the USA on August 17. He is due in Moscow on September 8 to negotiate "the cultural exchange of films."

## Donald's In Town

WALT DISNEY'S CinemaScope cartoon "Chips Ahoy" returns to the West End this week. Featuring Donald Duck and the Chipmunks, it will have a three-week booking at the Odeon, Marble Arch, and will accompany the Rank production, "Nor the Moon by Night."



# ★ REPORTS FROM THE WORLD MARKETS ★

## NEW YORK

### Blockbusters Still Need Exploitation

THOUGH THE "blockbuster" type of picture is being hailed as Hollywood's best hope, it can be a big disappointment unless launched and merchandised by "blockbuster" exploitation methods.

At least, that's the implication in a disclosure by Steve Broidy, president of Allied Artists, who said in New York this week that "Friendly Persuasion" and "Love in the Afternoon," AA's two biggest productions, haven't yet earned a profit. They're about at the break-even point.

HOW CAN the U.S. film industry shake itself out of the doldrums? One recipe, according to a statement made here this week by Cubby Broccoli, of Warwick, is that the American government should introduce something akin to the Eady levy.

HOW DID Republic Pictures, now a non-producer on its own account, contrive a profit increase in the half-year to April 26 from 92,586 dollars to 1,126,238 dollars?

The company's president, Herbert J. Yates, explains in a letter to stockholders that its TV subsidiary, Hollywood Television Service has been doing well and that income from studio rental has been going up.

"A substantial income" from sale to TV of Republic's post-1948 features is predicted during the next five years, while in the first six months of 1958 studio rental income rose by 53 per cent.

ANOTHER profit increase comes from Walt Disney. For the nine months to June 28 the figure was 2,900,094 dollars against 2,347,745 dollars for the same period of 1957-58.

ALTHOUGH the MPAA denies that Eric Johnston's present visit to Britain is connected in any way with a reorganisation of the Association's European machine, it has recently been under some pressure from member companies to trim spending.

IF HOLLYWOOD films can be screened to the public via TV on Sundays, why should the Sunday opening of cinemas be banned in certain states?

John Grochowski, operator of a Pennsylvania drive-in, intends carrying the issue to the U.S. Supreme Court.

A COUPLE of years ago, prompted largely by British complaints, Eric Johnston urged members of the MPAA not to overdo

brutality in Hollywood product. He has now reiterated his anxiety over the current crop of films dealing in horror themes and juvenile delinquency.

AS BRIEFLY reported in KINE. last week the Federal Communications Commission has agreed to postpone—for a period estimated to be about a year—the granting of experimental Pay-TV licences.

Washington experts predict that a second postponement will be won. Moves are afoot to introduce into Congress a resolution preventing the FCC from exercising its authority over Pay-TV until that authority has been confirmed by the legislature.

Leonard Coulter

## TWO NEW CATHAY CINEMAS IN ELEVEN DAYS

WITHIN 11 days the Cathay Organisation opened two new cinemas in Malaya, at Johore Bahru, and at Bukit Mertajam. Both are called the Cathay.

At Johore Bahru the Regent of the State performed the opening ceremony. Nine hundred guests arrived for the first night, when "Rommel's Treasure" was shown.

The cinema has the widest screen in Johore, 46 feet wide by 20 feet. All the equipment and chairs were ordered from the United Kingdom.

After he had performed the opening ceremony the Regent wished the Cathay Organisation success. He praised the Organisation for its enterprise in the state of Johore.

Loke Wan Tho, head of Cathay, said the theatre was not only the third Cathay theatre to be built in the state within 1½ years, but also the fifth new Cathay cinema in Malaya this year, and the twenty-third in the last 3½ years.

## BONN

### Strict Control On Imports

NEW CONTROLS on the film trade have been set by the West German government.

The new regulations include controls on foreign currency in pictures made jointly by German and foreign interests, controls on buying foreign films and on the buying of film rights on pictures made behind the Iron Curtain.

The new rules will have no immediate visible effects on the showing of foreign films in Germany. Eastern bloc pictures have to be screened before admittance anyhow, and co-production and film purchasing transactions have till now been supervised by the banks handling the money transfer.

From now on, however, the Bonn government has real control over all these transactions.

The move is a minor one in itself but it clearly indicates that Bonn is willing to keep film transactions under control even in the light of the Common Market and more liberalisation of trade in general.

The attitude is to keep film imports restricted as long as other countries adhere to similar practices.

## PARIS

### CANCELLATIONS CLOSE BOULOGNE STUDIOS

THE 180 technicians employed by the Boulogne Studios near Paris will be jobless on August 18. The studios, which rate among the most modern in France, have been compelled to close down for an indeterminate period because many films scheduled to be made there have been cancelled.

"This is an unprecedented decision," said M. Rimette, manager of the studios for the past 15 years.

"We were booked until February, for a total of six films, but three have been cancelled and the other three are being made abroad—one in Germany, one in Italy, and one in Yugoslavia," he added.

#### Fears

The reason? Fears that the Aid Law will be discontinued.

"The Aid Law covers from 20 to 30 per cent. of the producers' investments. If it is withdrawn, because of the Common Market treaty, film-making will become much more difficult in France," M. Rimette concluded.

Meanwhile, M. Jacques Flaud, director of the Cinema Centre, announced at a press conference that the last £100,000 available from current Aid Law funds will soon be distributed.

He also spoke of French cinema successes in the United States, and said that 1958 is estimated to bring in some 20 million dollars. Brigitte

Bardot films are mainly responsible for these growing successes.

A Bill seeking to prolong the Aid Law to December 31, 1962, has now been placed before the National Assembly by M. François Grenier, of the Communist Party.

#### No Decision

The industry deplores the fact that no decision has been taken in this connection by the government, or by the Ministry of Finance.

The current Aid Law, voted in August, 1953, expires at the end of 1959, but producers are already working on films which may not be ready by that time.

When he tabled his Bill, M. Grenier said: "The uncertainty which prevails at the moment can only be dissipated by clear-cut decisions."

WALTER READ, the American producer, distributor and exhibitor, who visited Paris this week, thinks the American public is showing a distinct preference for French films, among all other foreign productions.

Received by Unifrance Films directors, Mr. Read said: "You must send us films which are essentially and purely French. Films planned to please everybody generally please no one."

Henry Kahn

THE NUMBER of registered television sets in West Germany and in West Berlin has passed the 1.7 million mark and is now nearing the two million.

In June, 48,000 new sets were registered. German television men are preparing for a second, non-commercial network to be fed from existing stations.

Commercial TV is in operation in selected areas in Southern Germany. However, larger broadcasting organisations in Northern Germany plan to enter the commercial field by early 1959.

THE REQUEST by West German producers' and distributors' associations for a German film production levy has not yet been accepted by the government.

The official view is that some research is needed to find out if German film companies really need subsidies. That research is still going on. And it may continue for months or years.

EXPORT UNION, the West German organisation promoting German film exports, is to start a drive to add new export markets.

Export Union will co-operate with the Bonn Economics Ministry and German diplomatic missions in analysing export markets, studying local situations, import and transfer restrictions.

Results will be made available to German film companies.

Gustav Genschow



## PORTSMOUTH

## Electricity Supply

## Concern At Failure Lasting Two Hours

"THE Film Industry Defence Organisation is the best thing that could have been arranged in the circumstances," P. J. Milsom told the Portsmouth and Isle of Wight CEA branch.

A. Levison commented that without FIDO there would have been a flood of films on television. "If it does not work out in a couple of years' time it can always be scrapped," he added.

**Power Cut.**—Mr. Milsom raised the question of the failure of electricity supplies in the Isle of Wight on July 11, which lasted about two hours.

He said that it was impossible to find out how long the breakdown was likely to last owing to faults on the telephone line. The whole of the island's supply was dependent on two lines from the mainland, both of which were put out of action by the one incident concerned.

### Not in Use

The branch agreed to write to the Southern Electricity Board expressing grave concern at the fact that the island's cinemas had no electricity and were unable to continue their programmes for such a long period, while it was also understood that at the time the Isle of Wight electricity station was not in use.

In the letter it will be pointed out that although it is appreciated that breakdowns in supplies are few and far between, members would like to know what provisions are being made in the event of a similar occurrence.

**Charity.**—Subject to approach of the individual circuits the branch agreed in principle that foyer collections should be held at Portsmouth cinemas in aid of the Lord Mayor's Cancer Treatment Appeal.

A midnight matinee in aid of the appeal, which is designed for raising £12,000 for the purchase of a cobalt "bomb" for cancer treatment, is to be held at the Essoldo, Albert Road, Southsea, on September 29. The film has not yet been announced.

The branch agreed that captions for the local press publicity of cinema programmes should be discussed at the September meeting.

**Seat Prices.**—Notification was received from the Essoldo and ABC circuits that reduced prices for children on Saturday afternoons and Bank Holidays up to 3 p.m. would operate in Portsmouth from July 28. The same reductions will operate at certain CMA halls in the city.

The next meeting of the branch will be on September 23.

## Wall Joins CMA's Circle of Showmen

ANTHONY F. W. WALL, manager of Falkirk Gaumont, has been made the third member of CMA's Circle of Showmen.

Among the principal contenders for membership is Alf Crisp, recently transferred from Norwich Gaumont to Southend Odeon, who has set up a company record by winning, for the sixth time, CMA's highest award for an individual showmanship effort—a Showmanship Star.

In all, 19 Showmanship Stars have been awarded since the contest began in January, of which three have been taken by G. Newman of the Capitol, Leith, a third-run situation.

## DISSENTIENTS SPEAK UP ABOUT FIDO

ALTHOUGH it was reported that FIDO had been approved by the CEA and received support throughout the country, there were still several dissentient voices at Sheffield CEA meeting.

Coun. Harold S. Gent said it was thought that it was the trade's only salvation. He thought what had previously irritated Sheffield members was that renters had, to an appreciable extent, "jumped the gun" regarding the slips before the matter had been agreed by their organisation.

While he did not want to part with any more money, he could see that it was the only possible way to keep from TV a large percentage of films which had been brought into this country.

Jack Reiss said it seemed to be a *fait accompli* in spite of the fact that a

### SHEFFIELD

majority of exhibitors were not in favour. He was confident of that.

They had good reason not to be in favour. He spoke with two people well connected with commercial TV, and they said in the friendliest possible way that the whole scheme was impracticable. More money was being spent to no purpose. The circuits with television interests said they would not show films on television which were not already bought or arranged for. That could mean anything or nothing.

S. Goffin said his candid opinion was that it would die a natural death.

**Transport Charges.**—The branch confirmed the arrangement made by delegates agreeing with a 10 per cent. increase on film transport charges. Arnold R. Favell, secretary, said the deputation pointed out that the increases fell very heavily on the smaller suburban halls because of programme changes. It was suggested that in future a more equitable arrangement be made which would mean the central halls carrying some of the increases equally.

## A Matinee To Help CTBF

LEEDS AND DISTRICT committee of the CTBF is to stage a mid-night matinee at the Odeon, Leeds, on September 26.

It has also been decided to hold a Cinema Ball at the Leeds Town Hall on March 13, 1959, and arrangements are being made to hold a CTBF week in the near future. Staffs of cinemas and film distribution offices will be invited to make a special donation for the Bromhead Memorial Fund.

## HANTS &amp; DORSET

## S.O Levy Reductions

## Bournemouth Asked To Reconsider Refusal

AT THE MONTHLY meeting of Hants and East Dorset CEA, members were told of a reduction of Sunday opening charity contributions for Dorset cinemas, and efforts to obtain reductions in Bournemouth and Salisbury.

A letter from the Dorset County Council stated that, following a meeting of representatives of the branch and of the general purposes committee of the council, the committee decided to reduce the levy from six per cent. of the gross takings, less entertainments tax and statutory levy, to four per cent. as from July 1.

It was reported that a letter had been received from the Town Clerk of Bournemouth stating that, following the branch's application for a reduction in the Sunday opening levy on Bournemouth cinemas the council was unable to accede to the request.

The chairman (Ald. G. Bravery) said that in the letter the branch had asked the appropriate committee of the council to receive a deputation but it refused to do so. He added that another letter had been sent to the Bournemouth Town Clerk asking for further consideration of the matter, and suggesting that there had been some misunderstanding of the situation.

### Desired Result

He hoped that this further letter might produce the desired result.

D. Shave (vice-chairman) said that in Salisbury they were being badly "stung," and a deputation had been to see the committee concerned. They were awaiting the result and were hopeful of securing a reduction.

**Defence Fund.**—E. Cox (Southampton), in his report on the general council meeting, said that when the TV Defence Fund came up for discussion the branch representatives tried to get the report on the formation of the fund held over to enable the branches to discuss it and comment on it. But their suggestion was defeated on a vote, and it was passed by the general council.

The chairman (Ald. G. Bravery) said that since that meeting the agreement had been signed by the parties concerned. Briefly, the gist of the agreement was that exhibitors would all pay a farthing per seat from August 31.

R. Weyman (Portland) said he thought it was wrong to conclude the agreement before members had had a chance to see it.

The secretary (H. H. Mitchener) said that all the details were in the April News Letter.

The chairman: "Unless there is some definite agreement on this matter some might pay and others might not. They had that difficulty in regard to the Eady levy. I think there is a great future in this arrangement. If we can keep films off the TV we shall all reap the advantage. It is a gamble which will cost most of us a fair amount of money, but if it keeps going for a few years we shall reap the advantage.

"The Americans wish they had thought of it. I think we do notice that when the TV is running some of the good old films we get a good many empty seats, especially in the smaller towns. I have a lot of faith in the scheme.

Mr. Weyman said he did not think it was right that there should be clauses in the agreement which made it a condition of booking films.

The chairman pointed out that they must remember that renters were in the agreement, too, and they paid a proportion of the farthing per seat. They

should give the scheme their blessing and hope it would work for the benefit of all.

**Cinema licences.**—It was reported that several Bournemouth members had received notification that their licences had been renewed and that they would be forwarded "with minor alterations."

"That means that the 'word power' in them will probably be increased," remarked C. Bushnell.

Mr. Shave said there were many suggestions as to conditions of licences from Dr. Knopp and he thought they should have a meeting of a sub-committee of Bournemouth members to look into the wording of the licences when they had received them. This suggestion was agreed to.

**Levy liability.**—Mr. Davies made a plea for exemption from statutory levy to be increased from takings of £150 to £200, and his suggestion that headquarters should be asked what action they intended to take in this matter when they had obtained the necessary information from exhibitors was passed.

**Apprentice council.**—A letter was read from the NJAC stating that zonal committees were being formed among several branches. The Hants and E. Dorset branch was included in a zone with the Sussex, Portsmouth and Isle of Wight, and Kent branches.

It was agreed that the chairman and vice-chairman should represent the branch on this zonal committee.

**Next meeting.**—Next meeting of the branch will be held at Southampton on September 24.

## New Company Is Formed

LAURENCE and Gerald Pollinger have resigned their directorships in the firm of Pearn, Pollinger and Higham Ltd., to form a new company, Laurence Pollinger Ltd. The address is 18 Maddox Street, W.1. (MAYfair 9761).

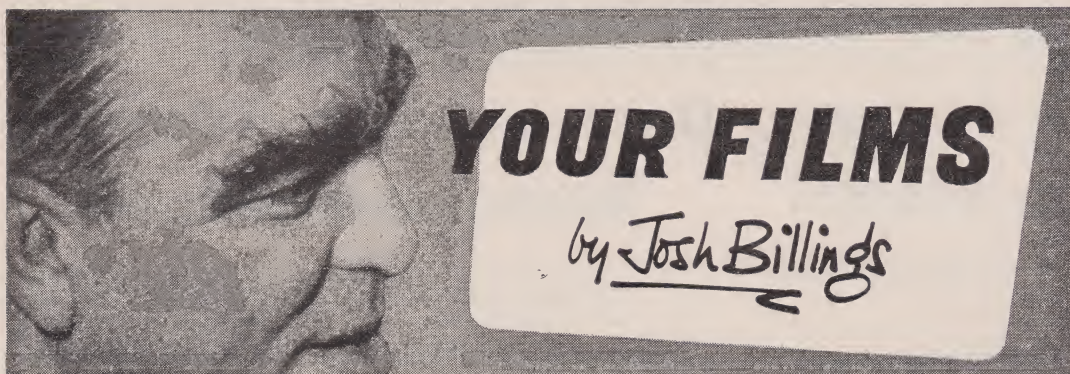
Pearn, Pollinger and Higham, Ltd., will remain at 76 Dean Street, W.1, but arrangements are being made to change the name of the company to David Higham Associates Ltd. (GER-rard 7888).

With some exceptions the film rights of authors previously represented by Pearn, Pollinger and Higham Ltd., will in future be controlled by David Higham Associates Ltd. Richard Gregson has been appointed by David Higham Associates Ltd., to act on the film side in conjunction with David Higham and Paul Scott. Miss Jean LeRoy will continue to deal with TV film rights.

### Lytham Palace Closes

LYTHAM PALACE is to close at the end of August, it is announced by the owners, the Blackpool Tower Company. The cinema, which seats 1,293 people, was built in 1930 at a cost of £50,000.





## UP WEST

# Heard The Buzz About 'The Fly'?—It's Great

AS USUAL before a holiday, this page has to "go to bed" early, so I can't give you the lowdown on week-end business until later. But at the moment, the signs are encouraging—the weather's cloudy!

THE BIG newcomer to the West End is "The Fly" (Twentieth Century-Fox—CinemaScope) at the Rialto, Coventry Street. It's too soon for me to report on this film, but I wager it'll do a "buster." For one thing, it's a terrific thriller, and for another, many of the critics have warned their readers against seeing it. Tell the masses that a picture shouldn't be shown and they'll flock to it. The scribe who headed his article on "The Fly" with these challenging words: "Is the X label enough?" deserves a pension from Twentieth Century-Fox.

"A NIGHT TO REMEMBER" (Rank—British) has been occupying two West End halls, the Odeon, Leicester Square, and the Gaumont, Haymarket. Strange as it may seem,

the Gaumont booking boosted sales at the Odeon. Unfortunately, the film has to leave the latter today because "Vertigo" (Paramount—VistaVision) is due in, but it remains at the Gaumont.

THERE'S been no drop in the receipts from "The Vikings" (United Artists—Technirama). It embarked on a flood tide at the Leicester Square Theatre and has never looked back. By the time it's through, its hold will be stuffed with gold. Book it and share the spoils!

"HARRY BLACK" (Twentieth Century-Fox — CinemaScope — British) has taken the Carlton, Haymarket, by storm. Exciting, superbly photographed adventure melodrama, hingeing on a tiger hunt, it's also creating a furore in specially selected spots. Bag it!

NOT ALL the critics went wild over "Merry Andrew" (MGM—

CinemaScope). Neither did many exhibitors, but the cash customers are clamouring to see Danny Kaye's latest. Believe it or not, so far its figures at the Empire have exceeded those of "Dunkirk" (MGM—MetroScope—British). Let "Merry Andrew" laugh your troubles away.

"MAN HUNT" (Twentieth Century-Fox—CinemaScope) scored fluently at the Rialto, Coventry Street, before giving way to "The Fly," to which I have already referred. Westerns are always popular and they seldom come better than "Man Hunt."

YOU WOULD hardly think "The Lone Ranger and the Lost City of Gold" (United Artists) a West End film, but I can assure you it's been scooping up some nice gravy at the London Pavilion. And it's the adults, not kids, who are greedy for it.

"RAINTREE COUNTY" (MGM—CinemaScope) has acquired a new lease of life since it was brought back to the Ritz. A long and profitable "second run" is indicated.

FAVOURABLE intelligence from the Odeon, Marble Arch, home of "Intent to Kill" (Twentieth Century-Fox — CinemaScope — British). A competently acted and brilliantly photographed thriller, it's obviously just the stuff for the "nippennies."

I UNDERSTAND "No Time for Sergeants" (Warner) got off on the right foot at the Warner Theatre. Incidentally, "Indiscreet" (Warner—British) arrives on August 14th. There are high hopes of the last-named, a sophisticated comedy co-starring Cary Grant and Ingrid Bergman, and not without reason.

"THE TEN COMMANDMENTS" (Paramount—VistaVision) ends its season at the Plaza today. It's earned a tremendous amount of money and, I hear, is repeating history on tour. Few impresarios have Cecil B. DeMille's knack of consistently turning out commercial masterpieces.

ALTHOUGH "Around the World in 80 Days" (United Artists—Cinestage) has been at the Astoria, Charing Cross Road, since July, 1957, it's still packing 'em in. It is,

of course, marvellous escapist entertainment and looks like becoming an institution.

ANOTHER "must" as far as visitors to London are concerned is "South Pacific" (Twentieth Century-Fox—Todd-AO), in its sixteenth week at the Dominion, Tottenham Court Road. "House full" boards are the order of the afternoon and evening.

BEFORE leaving the West End, a word about "Ice Cold in Alex" (AB-Pathe—British). This magnificent desert war film is clicking at Studio One, Oxford Street, and should stay put for months to come.

## ON RELEASE

NOW FOR the general releases. The ABC Circuit wisely selected a grand Disney "double bill," "Westward Ho, the Wagons!" (CinemaScope) and "Perri," for the August holidays and, needless to say, the programme is being enthusiastically supported by the kids. Catch 'em young should be our slogan.

"THE KEY" (Columbia — CinemaScope — British) quickly found its feet. It is hardly another "The Bridge on the River Kwai" (Columbia—CinemaScope — British), but still head and shoulders above many of its competitors. You can't go far wrong with this one.

I MUST confess I wasn't too optimistic about "Run Silent, Run Deep" (United Artists), but obviously I underestimated the pulling powers of Clark Gable and Burt Lancaster.

THE BRITISH LION British programme, "Law and Disorder" and "The Spaniard's Curse," comfortably paid for its keep. Denied a West End run, it profited by word of mouth advertising.

ALSO a worth-while "twin-set" is Columbia's "Gunman's Walk" and "The Lineup." A powerful, well-balanced combination, it's appealing particularly to the masses.

I'M TOLD "The Brothers Karamazov" (MGM) has failed to reach the top bracket. Better-class audiences are showing some interest in the screen version of Dostoevsky's classic, but, despite star values, it's cutting little ice in industrial quarters.

GOOD NEWS of pre-releases, "A Night to Remember" (Rank — British) is collecting tidy sums wherever shown. The same goes for the other Rank British opus, "The Wind Cannot Read." Both these films definitely deserve success.

"RAINTREE COUNTY" (MGM—CinemaScope) has also found fortune in coastal towns. Many were apprehensive about this marathon melodrama, but on current form it's pretty sure to confound its critics.

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## Latest News from the Renters

# A Festival Showing for Columbia's 'Cowboy'

COLUMBIA'S Technicolor drama, "Cowboy," starring Glenn Ford and Jack Lemmon, has been selected for presentation at the Locarno Film Festival. Produced by Julian Blaustein and directed by Delmer Daves, the Phoenix Production—based on the book by Frank Harris—is from the Edmund H. North screenplay.

Also to be shown at Locarno in a Memorial Programme in tribute to the late Humphrey Bogart is Columbia's "The Caine Mutiny," which is currently revived throughout the United Kingdom and playing once more to excellent business.

Carol Reed's "The Key," starring William Holden, Sophia Loren and Trevor Howard, is now in the fourth week of its New York premiere engagements—playing concurrently at the Odeon, Broadway, and at the Fine Arts Theatre on the East Side, to colossal business.

## Key Cities

Nationally released in Britain, "The Key" achieved new highs in the key cities—and gave Columbia its highest ever take in the Metropole, Victoria, London.

The internationally successful British production from Romulus, "The Story of Esther Costello"—with which Heather Sears won world fame on her portrayal of the title role—continues to do big business wherever released.

## Success

Latest success story comes from Mexico City, where it was held over four weeks at the Chapultepec Theatre.

A Romulus British Production starring Stewart Granger, Donna Reed and George Sanders, "The Whole Truth," established a new opening day high for Columbia at the New Victoria Cinema, Victoria, London, on July 27. National release began this week.

John Guillermin directed and Jack Clayton produced "The Whole Truth," from the Jonathan Latimer screenplay.

# New Disney For Trade

THE TRADE SHOW for C. V. Whitney's "The Missouri Traveller," which will be distributed by Walt Disney, is at 10.30 a.m. on August 12 at Studio One, Oxford Street. The film will open at the New Victoria on August 17 and will be released in London the following week.

"The Missouri Traveller," a two million dollar Technicolor production, dramatising the story of the American Midwest, is C. V. Whitney's second major film. The first was "The Searchers."

Produced by Patrick Ford, son of director John Ford, it is directed by Jerry Hopper.

The cast is headed by Brandon de Wilde who won fame as the boy in "Shane"; Lee Marvin who was in "Bad Day at Black Rock," "Attack" and "Raintree County," and Gary Merrill who produced a fine performance in "Twelve O'Clock High."

# Fox Buys the 'Birdman' Story

TWENTIETH CENTURY-FOX has bought "Birdman of Alcatraz," the story of a prisoner in Alcatraz who becomes an expert ornithologist, for Jack Cummings Productions to film.

Originally imprisoned for manslaughter, the prisoner, Robert Stroud, later killed a prison warden who had been persecuting him.

Stroud has spent 49 years in prison, the last 42 of them in solitary confinement. Now, at the age of 68, he is still serving his time. This is believed to be the longest period of solitary confinement ever endured by a human being.

Stroud first became interested in birds when an injured sparrow flew into his cell. He has since become one of the world's outstanding bird experts, and has written a book on the care and treatment of birds.

Cummings hopes to put the picture in production in the autumn.

# MID-CHANNEL MURDER

"STORMY CROSSING"—a thriller with a Channel-swim murder—is to be trade shown by Eros on August 14 at the Hammer Theatre at 10.30 a.m. Produced by Tempean Films, the picture stars John Ireland, with Derek Bond and Leslie Dwyer.

Sam Rockett, the man behind every real-life Channel swim, was in charge of technical details, thereby ensuring authenticity.

Maureen Connell, Joy Webster and Sheldon Lawrence appear in prominent featured roles.

Eros will also trade show an Eastman Color featurette, "The Black Panther," on August 12 in the Hammer Theatre at 10.30, prior to the showing of "Blood of the Vampire." Sabu is featured.

# DOUBLE BILL SETS RECORD

THE Walt Disney double bill, "Perri" and "Westward Ho, the Wagons!" set up a new record by becoming the first programme to be shown in Scarborough, Yorkshire, for a three-week run.

"Perri" and "Westward Ho, the Wagons!" started a general release last week—the first time ever that two new Disney features have been linked in one programme.

# Paramount Discusses the Future

FOLLOWING a week of very successful conferences with studio heads in Hollywood, Paramount home office executives have returned to New York. Plans for future productions were discussed together with the various projects now in preparation. They will be announced as each is finalised.

Executives attending from New York were Barney Balaban, president of Paramount Picture Corp., George Weltner, vice-president in charge of global sales, Russell Holman, eastern production head, and Jerry Pickman, vice-president in charge of advertising, publicity and exploitation.

## Other Executives

Studio officials taking part in the sessions were Y. Frank Freeman, Paramount vice-president in charge of the studio, Jacob H. Karp, D. A. Doran and other members of the executive staff.

Carlo Ponti, partner with Marcello Girosi in productions at Paramount, has been in New York to confer on two forthcoming productions which George Cukor will direct. They are the tentatively-titled "Heller With A Gun" and "Two Women." Both will star Sophia Loren.

## Snow

"Heller With A Gun" will start in December with filming at the studio and in California mountain locations for snow scenes.

"Two Women," based on Alberto Moravia's popular Italian novel, will be filmed in Italy in the spring of 1959. Cukor will leave for Italy within the next few weeks to confer with Moravia and to make a preliminary survey of location sites.

Ponti and Girosi are now making "That Kind of Woman," also starring Sophia Loren, in New York, with a cast which also includes Tab Hunter, Barbara Nichols, George Sanders and Keenan Wynn. Sidney Lumet is the director.

# PECK PICKED IN KRAMER'S LATEST

STANLEY KRAMER will have Gregory Peck in the lead role for his film version of Nevil Shute's best-selling novel "On The Beach." Peck, the first star to be set for the United Artists release, will play the role of Commander Dwight Towers, captain of the American submarine, Scorpion.

A harrowing story of the last few weeks of an atomic war, the book has topped the best-seller lists during the past year.

Kramer will produce and direct the film on a series of location sites in Australia starting next January. The names of four other starring players will be announced in the near future.

# 'Kings Go Forth' on Cunarders

UA's "Kings Go Forth," with Frank Sinatra, Tony Curtis and Natalie Wood, is to cross the Atlantic. The film is to sail aboard the Queen Elizabeth today (Thursday), followed by the Queen Mary August 14 and Mauretania August 27.

A Frank Ross production, "Kings Go Forth" is the story of two American infantrymen, played by Frank Sinatra and Tony Curtis, who fall in love with Monique (Natalie Wood), a half-negro girl.

# GB NEWS MAN GETS TV PLUG

TELEVIEWERS on Monday last week were introduced to the re-styled Gaumont-British newsreel, and Peter Lee, its new commentator.

On "Picture Parade," the BBC TV weekly film magazine, Lee made use of the rival medium to stress the merits of the newsreel's new policy of seeking the story behind the headlines and generally leaving hard news to TV.

The seven-minute spot opened with clips of the old GB titles, followed by the new ones featuring Lee.

# 'A NIGHT TO REMEMBER' PACKS 'EM IN

THE DECISION to play Rank's "A Night to Remember" at two West End cinemas has paid off. The film is drawing the crowds at both the Odeon, Leicester Square, and the Gaumont, Haymarket.

On pre-release the film is also doing exceptionally well. Near-record business, despite some unfavourable weather, is reported from Portsmouth, Southsea and Southampton, while excellent returns have been achieved in Chelmsford, Ipswich, Norwich, Cosham, Bournemouth and Luton.

"The Wind Cannot Read," Rank's romantic drama starring Dirk Bogarde and Yoko Tani, is also proving outstanding on its first week on pre-release.

In Falmouth it has beaten the successful "Doctor At Large," while

Bristol, Exeter, Plymouth, Rochester and Chatham have chalked up excellent figures.

Good reports continue to reach RFD from independent exhibitors showing Rank's "A Night to Remember" and "The Wind Cannot Read."

"Simply fantastic business" is claimed by the Embassy, Ilfracombe. The sea drama also packed ABC's Ritz, Grimsby, where the first two days' take exceeded a normal six-day gross.

"The Wind Cannot Read" did fine business at the Palace, Blackpool. At the Astor, Newquay, the week's showing of the same exceptional attraction set an all-time record for the theatre.



# 2

# A Programme of SENSATIONAL FILMS WITH

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**BARDOT**  
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**DIANA DORS**

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**AND TERENCE MORGAN**

**and SOFTLY**

**RANGER**

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*A Stark Drama  
Filmed Against  
The TURBULENT  
FIERY BACKGROUND  
of STEEL!*

*Brigitte*

**BARDOT**

*Louis*

**JOURDAN**

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**PRESLE**

**THE BRIDE IS TOO BEAUTIFUL**

FRENCH WITH ENGLISH SUB-TITLES

**DYNAMIC Adult ENTERTAINMENT in YEARS!**



# REVIEWS FOR SHOWMEN

EDITED BY  
**JOSH BILLINGS**

## YOUR NEW FILMS AT A GLANCE

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
* <b>Carry On, Sergeant</b> ... (Anglo Amalgamated)— British	83 min. (U)	William Hartnell ... Bob Monkhouse Shirley Eaton	Bright and breezy Service extravaganza about sergeant's efforts to mould rookies into star squad. Team popular and resourceful, gags evergreen, romantic interest apt, sentiment wholesome and detail convincing	Capital British light booking (CC)
† <b>Missouri Traveller, The</b> ... (Disney)—U.S.	104 min. (U)	Brandon de Wilde Mary Hoford Gary Merrill	Honest-to-goodness Technicolor comedy melodrama telling of orphan boy who makes good in pre-World War I western town. Types cleverly drawn, highlights rollicking, atmosphere nostalgic and photography first class	Very good general booking (CC)
† <b>Quantez</b> ... (Rank)—U.S.	68 min. (A)	Fred MacMurray ... Dorothy Malone James Barton	CinemaScope and Eastman Color western concerning four rugged hombres and a tarnished young lady trapped in an Indian-menaced ghost town. Interplay of character shrewd, cast box-office and finale spectacular	Good "double bill" (C)
† <b>Swamp Women</b> ... (Renown)—U.S.	65 min. (A)	Carole Matthews ... Marie Windsor Touch Connors	Actionful Eastman Color adventure melodrama dealing with American policewoman who traps gun molls in Louisiana swamps. Tale meaty, players tough and attractive, and thrills realistic	Good "programmer," particularly for the industrial element (C)
(C) SUITABLE FOR CHILDREN.		(CC) EXCELLENT FOR CHILDREN † IN COLOUR		* BRITISH QUOTA PICTURE

### CARRY ON, SERGEANT

Anglo Amalgamated. British (U). Featuring William Hartnell, Bob Monkhouse and Shirley Eaton. Produced by Peter Rogers. Directed by Gerald Thomas. Screenplay by Norman Hudis. Director of photography, Peter Hennessy. Musical director, Bruce Montgomery. 7,505 feet. Release not fixed

**BRIGHT AND BREEZY** Service extravaganza, unfolded against authentic backgrounds. It's about a sergeant, due to retire, who wagers that his last batch of rookies will top the passing-out list, but experiences quite a few headaches before he collects. An army manual furnishes the basis of its script and its popular players, recruited from stage, screen and TV, are deployed in circumstances that enable it to parody everything from square-bashing to target practice. The gags, shrewdly varied and interleaved by romance, tot up to lively mass entertainment. Capital British light booking.

**Story.**—Sergeant Grimshawe, a veteran, has never trained a star squad, but accepts a bet from another NCO that his final bunch of National Servicemen is certain to walk away with the honours. The following day, Grimshawe and his corporal, Copping, survey the latest arrivals and take particular notice of Charlie Sage, a newlywed, Horace Strong, a hypochondriac, Pete Golightly, an absent-minded fellow, and James Bailey, a very superior pedant. The mixed bag depresses Grimshawe, but Copping hopefully suggests fresh methods. Meanwhile, Mary, Charlie's bride, gets a job in the NAAFI and is befriended by Norah, an old-stager, who throws her cap at Horace. The squad continues to lack fire, but on the eve of the passing-out parade the boys suddenly decide to do their best for Grimshawe. Their performance astonishes Captain Potts, the C.O. and he awards them the highest marks. Grimshawe is deeply moved as he collects his wager and dons civvies.

**Production.**—The picture starts a little slowly, but soon quickens its pace and makes merry sport of army training before it's through. William Hartnell eschews clowning and puts feeling into his part as Grimshawe, Bob Monkhouse, Kenneth Connor, Charles Hawtrey and Kenneth Williams form a riotous foursome as Charlie, Horace, Golightly and Bailey. Shirley Eaton and Dora Bryan also seize their chances as Mary and Norah, and Bill Owen, Eric Barker and Hattie Jacques are the most prominent of

the rest. Its dizzy heart interest is appropriate, and realistic atmosphere and detail give essential contrast to the fooling, culminating in Horace's medical examination by six specialists. Moreover, the sentiments expressed at the fade-out are typically English.

**Points of Appeal.**—Witty and boisterous tale, resourceful and box-office team, accurate staging, title and U certificates.

### THE MISSOURI TRAVELLER

Disney. American (U). Photographed in Technicolor. Directed by Jerry Hopper. Featuring Brandon de Wilde, Mary Hoford and Gary Merrill. 9,360 feet approx. Release August 25, 1958

**HONEST - TO - GOODNESS** Technicolor comedy melodrama, set in America's sticks on the eve of World War I. Adapted from John Burrell's novel, it deals with the struggles of an orphan boy to make the grade in a Missouri small town. The story consists mainly of corn and chaff, but its simple humour, folksy sentiment and exuberant horseplay are so adroitly mixed by its cast and director that all ages should find it thoroughly entertaining. Incidentally, the "period" staging is delightful. Very good general booking.

**Story.**—Biarn Turner, a sturdy lad, runs away from an orphanage and is given a lift to Delphi, a country town, by Tobias Brown, the toughest and most hated farmer in the district. Doyle Magee, the two-fisted local editor, and Finas Daugherty, a politician turned cafe proprietor, immediately hire Biarn to look after Twister, a fractious horse. Biarn takes over an abandoned farm, but Tobias tricks him into ploughing his land by promising to lend him the plough. Tobias breaks his word and then tells Biarn he should always have "things in writing." Biarn's crops flourish, but Tobias secretly buys the property and evicts Biarn. Twister attacks Tobias and when Tobias attempts to defend himself he accidentally knocks out Biarn. The townsfolk want to lynch Tobias, but relent. Following a sulky race between Twister and Tobias's horse, rousing July 4 celebrations and a terrific free-for-all, Tobias experiences a change of heart and marries Anna Love Price, an eligible spinster. Meanwhile, Biarn, guided by Doyle, becomes the pride of Delphi.

**Production.**—The picture, although definitely

a home brew, not only has a fragrant bouquet but also carries a mighty kick. Mary Hoford proves a bit hoity-toity as the highborn Anna, but Brandon de Wilde ingratiates and displays plenty of spirit as Biarn, Lee Marvin and Gary Merrill never let up as antagonists Tobias and Doyle, and Paul Ford amuses as Finas. Its supporting types, too, ring true. The initial reels are lively enough, but it is the rollicking last half-hour, covering July 4 celebrations, that sets the screen really alight. A glorious scrap between Tobias and Doyle and a marvellous street battle, reinforced by slapstick, bring the proceedings to a riotous and showmanlike close. At once nostalgic and boisterous, the film confidently throws its cap at young and old alike.

**Points of Appeal.**—Crowded tale, virile and versatile cast, strong family angle, hectic highlights, bracing atmosphere, Technicolor and U certificate.

### QUANTEZ

Rank-Universal. American (A). CinemaScope. Photographed in Eastman Color. Directed by Harry Keller. Featuring Fred MacMurray, Dorothy Malone and James Barton. 6,148 feet. Release September 8, 1958

**RUGGED** and compact CinemaScope and Eastman Color western. It parks four tough hombres and a tarnished young lady in a deserted, Indian-menaced Mexican border town and allows them to work out their own salvations. There is not a great deal of action, but the types, portrayed by a particularly strong and attractive cast, are full blooded, and the exteriors impress. The back-biting and double-crossing, aggravated by sex, have purpose and lead to virile, if humourless, alfresco "thick ear." Good double bill.

**Story.**—Four outlaws, Heller, a vicious gunman; Gentry, a bandit who swears never to kill again; Teach, a likeable young fellow; and Gato, a youth brought up by Indians, and Chaney, Heller's girl, seek refuge in Quantez, a Mexican ghost town. Teach falls for Chaney and Heller, jealous, injures the girl. Teach turns on Heller, but is prevented from killing him by Gentry. Later, Gato learns that the town has been abandoned because of threatening Apaches and lets down his associates by joining the Redskins. Heller and the rest prepare to



## TELEVISION OUTLOOK

by Tony Gruner

# British Writers Allege Cut Rates, U.S. Interference—Seek Inquiry

THE British Screen and Television Writer's Association looks like securing an investigation into television programming.

The idea that scriptwriters could not organise themselves into an effective militant body of men and women capable of securing their own demands has vanished during the last few days.

What appeared to be a small dispute between the writers and the executive producer of a well-known television company in this country has broadened out into a large scale campaign which is causing Sir Robert Fraser much anxiety.

## Opposition

It will be recalled that when commercial television was introduced to this country the opposition among both Conservative and Labour members was considerable, while even at Cabinet level there were ministers against the entire conception of commercial networks.

Today, there are plenty of MPs to be found wishing to attack the activities of those companies whose product is aimed more for the American market than the British. As a result of the publicity in the trade press as well as the national papers, the Association is being

flooded with examples of the Americanisation of TV programmes.

The matter will, naturally, be brought up at the TUC where George Elvin's technicians have a resolution condemning most of the alleged pro-American activities of TV producers over here that the screenwriters declare are being perpetrated on both themselves and the British public.

What are these allegations?

1. Producers are deliberately employing British writers at absurdly low rates to obtain the necessary British quota ticket for the series.

2. American executives representing the richest of U.S. sponsors are dictating to British writers working on "a British series" as to what they should present in TV adaptations of British classic novels.

3. Names of British writers have been used on scripts which they have not written.

4. British writers have been employed to re-write American screenplays for token sums, whereas American writers of original scripts received the full U.S. rates plus residuals.

The association has, as previously reported, called for the replacement of Sir Robert Fraser by "someone more sympathetic to British culture." They want a committee of five to decide on British qualification of programmes, and a stated quota for

alien dramatic and fictional programmes enforceable by law, plus a minimum terms agreement to safeguard the interests of British TV writers.

Will they get it?

No one gets exactly what they campaign for. Not even the militant ETU. Sir Robert Fraser is unlikely to be replaced nor would the television industry agree to a "snoopers" committee to decide what was or was not a "British programme."

Before November, however, when Parliament assembles again, and MPs are ready to press the government to take action over some of the points made by the screenwriters, it is more than likely that Sir Robert Fraser and some of the production companies making television films in Britain will have had some quiet discussions.

The result of these talks will undoubtedly prove beneficial to the majority of the members of the Screenwriters' Association.

ASSOCIATED TELEVISION and ABC Television are jointly sponsoring the most expensive entertainment campaign this autumn to keep people away from all outside forms of entertainment.

It is the intention of these two network companies (who are finding themselves more and more in an

alliance) to make Saturday night "televueing" night.

At least four spectacular variety programmes are scheduled for the autumn with such top line artists as Norman Wisdom, Frankie Vaughan, Benny Hill and Dave King.

These spectacles will be an hour long and have been planned so secretly that even the BBC was not aware that Hill and King would be competing against it this autumn.

An ATV spokesman told me this week. "We have had long discussions about the way of winning Saturday for commercial television. Figures show quite clearly that we have beaten the BBC hands down. Nevertheless, the potential number of viewers to watch our Saturday shows have been far less than we have expected. Some of them have gone to the cinema, some to other forms of outdoor activities.

"This autumn we want to bring thousands more back to their homes as viewers. We expect to do this by providing the biggest variety shows that money can buy on Saturday night and also giving viewers top Westerns like 'Cheyenne' and screening the backlog of Warner movies we have bought."

GRANADA is to spend £100,000 to develop its TV centre in Manchester. A two-storey building of over 12,000 square feet will be added to the centre while a standards conversion unit will be installed in the new building to enable Granada to convert to the British line-scanning system programmes originating in other countries.

Other features of the Granada extension will be a sound studio to be used to provide sound effects for all types of programmes; new wardrobe and make-up departments, and 18 additional dressing-rooms.

part, but Heller wants Teach to help him liquidate Gentry. Teach refuses and Gentry, who proves to be John Coventry, a notorious desperado, breaks his vow and disposes of Heller. The Apaches attack and Gato is slain, but Gentry sacrifices his life so that Teach and Chaney can escape.

**Production.**—The picture is launched in the great outdoors, takes cover while its characters quarrel and fight and then returns to the open country for its salutary and spectacular "cow-boy"-Indian climax. Fred MacMurray contributes a sharply etched cameo as Gentry, Dorothy Malone wears jeans gracefully as the reformed Chaney, John Larch looks and acts his part as the vicious Heller, John Gavin is sound as Teach and James Barton scores as a wandering minstrel. Slightly off the beaten track, the opus makes its point and is just right for size.

**Points of Appeal.**—Stocky and tense yarn, stars, competent direction, spectacular finale, picturesque scenery, appropriate theme song, CinemaScope and Eastman Color.

## SWAMP WOMEN

**Renown.** American (A). Photographed in Eastman Color. Directed by Roger Corman. Featuring Carole Matthews, Marie Windsor and Touch Connors. 5,983 feet. Release not fixed

**ACTIONFUL** adventure melodrama, staged in Louisiana's picturesque and menacing swamp country. Doused with Eastman Color, it tells of an American policewoman who finds her heart's desire while tricking three "tough babies" into revealing the whereabouts of loot. The bad girls, generously upholstered and fully armed, squabble over both the hero and the treasure, and the violent clashes keep the action taut. Sexy and meaty, it'll satisfy the masses. Good "programmer," particularly for the industrial element.

**Story.**—Vera, Josie and Billie, curvaceous gun

molls, know the hiding place of diamonds in the Louisiana Everglades. Lee, an alluring flat-foot, poses as a crook and is sent to the prison where the girls are incarcerated. She plans their escape and in return they promise her a fourth of the spoils. They break jail and commandeer a boat belonging to Bob, a geologist, and his fiancée, Marie. Bob's hands are promptly tied, but Marie gets fractious and is knocked into the water and devoured by an alligator. Eventually, the diamonds are unearthed, but Vera tries to grab Bob and the stones. She fails and Josie kills her. The cops finally overtake the other two, and Lee and Bob declare their love.

**Production.**—The picture has authentic backgrounds, and alligators and snakes provide additional thrills. Carole Matthews scores as the comely and forthright Lee, Beverly Garland, Marie Windsor and Jil Jarmyn look attractive and fight like cats as Vera, Josie and Billie, and Touch Connors registers as Bob. It's a case of no holds barred when the girls come to grips, but fine scenery, delicately coated in Eastman Color, artfully mellows the rough stuff.

**Points of Appeal.**—Off-beat story, vigorous acting by female stars, bizarre settings, useful length, Eastman Color and promising title.

## THE BRIDE IS TOO BEAUTIFUL

**Renown.** French (A). Directed by Pierre Gaspard-Huit. Featuring Brigitte Bardot, Louis Jourdan and Micheline Presle. 7,011 feet. Release September 1, 1958

**ROMANTIC** comedy centred on a front-cover girl who goes to great lengths to satisfy her handsome boss that she is ripe for marriage. Originally reviewed in KINE., June 20, 1957, it was described as a good star Continental for commercial and art houses. The film has been re-edited and the length reduced from 8,432 ft. to 7,011 ft. Additional English dialogue has been added. It has been considerably sharpened up in the process.

## Shorts

### MGM

**ROBIN HOODWINKERS.** American (U). 575 feet.—A Tom and Jerry CinemaScope cartoon in which Robin Hood is rescued by two mice after his capture in Sherwood Forest. Despite both rodents speaking a form of Hollywood Cockney never heard in the Forest in or out of fiction, this colour cartoon is definitely amusing. Good.

### Curzon

**NICE TIME** (Piccadilly by Night). British (U). 19 minutes. Production by British Film Institute Experimental Production Committee. Direction by Claude Goretti and Alain Tanner.—A candid camera view—at times so frank it shocks—of Piccadilly Circus and the streets around it on a Saturday night. The film progresses from queues for the cinema to the end of the performance, to the departure of the last train, to midnight and the remaining people, to two o'clock and the few who still stay and wait. Many familiar scenes of Piccadilly are depicted, sometimes from an entirely new angle, and sometimes in a pitiless way. Very interesting.—F. W. R.

**A CHAIRY TALE.** Canadian (U). 10 minutes. Directed by Norman McLaren.—A youth, a kitchen chair, and excellent background music, comprise this short. There is no commentary or dialogue. The result—extremely interesting and different. The youth tries to sit on the chair, which eludes him, and the ensuing animated struggle for mastery, and then for understanding, forms the entire action. The musical background is by India's Ravi Shankar on the stringed sitar and Chatur Lal on the drumlike tabla. Ingenious and very acceptable.—F. W. R.



# BRITISH PRODUCTION

## Television? At Least It Taught Us Speed

IT WAS ONE of those sets beloved by every schoolboy, a fantastic laboratory equipped with the most ingenious equipment. Bubbling flasks and U tubes, levers and sprockets, bathtubs on wheels, a pair of mechanical boxing-gloved hands squeezing a wet sponge.

And, I'm happy to report, that for once this wasn't the birthplace of some synthetic monster made up from the odd limbs of those who don't need them any more. It was art director Denis Wreford's set for the British Lion comedy "Look Before You Laugh," now being filmed at Shepperton.

"Bonko," a new wonder detergent, is made here, a product which wide boy Sidney James (of course) is trying unsuccessfully to sell. He hits on the idea of enlisting the aid of TV make-up man Arthur Askey and together they contrive to flash commercials on the BBC television screens.

### At Home

At home among the test-tubes and bottles was director Lance Comfort—he entered the industry as a cameraman on medical research films for St. Thomas' Hospital in 1926.

Later he directed such features as "Hatter's Castle," "Bedelia," "Daughter of Darkness," "Portrait of Clare" and then turned his attention to television films. He directed more than a hundred for Douglas Fairbanks, and many in the Ivanhoe, Gay Cavalier and Martin Kane series.

In fact, there's quite a television influence on the set, most of the crew having worked on TV films. Which is quite an experience to have on a modest budget feature with a seven-week schedule.

Says Comfort: "By its very economy television film work can never be as artistically satisfying to a director as films for the cinemas. But it has taught us, I think, to work, and plan ahead, on the set far quicker than we ever did before."

### So Fast

"I don't advocate a return to the real old days where everyone worked so fast their feet barely touched the floor. At the same time we don't want those leisurely days when it took ages to set up a new scene."

"There must be a sensible in-between. That is essential in these days of rising prices."

Lighting cameraman Arthur Grant has been working on the "999" tele-

vision series recently. And he agrees about the quick thinking that television teaches.

"I find I'm lighting a couple of scenes ahead now!" he said.

"Look Before You Laugh" is aimed primarily at the domestic market, but the inclusion of guest stars and several specially staged production numbers could create an interest abroad.

There is Sabrina, for instance, singer Dennis Lotis, the Television Toppers and a scene from the Edinburgh Festival featuring the unlikely combination of Arthur Askey and the Ballet Rambert.

"We are rather pleased with the musical sequences, as a matter of fact," said director Comfort. "Perhaps they may even give an indication to someone that we are potentially capable of making a musical in this country. After all, there is no earthly reason why we shouldn't—we have the talent, the facilities and the know-how."

"Look Before You Laugh," which also features Dermot Walsh, Sally Barnes and Olga Lindo, is a Jack Hylton Films Production, produced by John Baxter with Barbara Emary as associate producer.

AB PATHE'S "Look Back in Anger" is due to start filming at Elstree on August 25. Top casting includes Richard Burton (Jimmy Porter), Mary Ure (Alison), Claire Bloom (Helena) and Dame Edith Evans (Ma Tanner). The screenplay of John Osborne's play has been written by Nigel Kneale and Tony Richardson will direct. Executive pro-



Sabrina makes a guest appearance in the Arthur Askey comedy "Look Before You Laugh" now filming at Shepperton. Here she is with the comic and director Lance Comfort

ducer will be Harry Saltsman. G. L. T. Scott will produce for Woodfall Film Productions.

Lighting cameraman Ossie Morris ("The Key," "Roots of Heaven") will be in charge of the black and white photography. Peter Glazier is art director, Loudon Sainthill is the specialist set designer and John Addison is writing the music.

FOLLOWING six weeks' location in Greece, Raymond Stross's "The Angry Hills" recommenced shooting at MGM Elstree this week. A merican director Robert Aldrich expects to complete the picture after a further six weeks in the studio.

The stars: Robert Mitchum, Elizabeth Mueller, Gia Scala, Stanley Baker and Theodore Bikel.

PETER CUSHING and Christopher Lee will star in Hammer's Technicolor version of "The Hound of the Baskervilles" which goes into Bray on September 8. Cushing will play Sherlock Holmes and Lee will be given a holiday from villainy as the tragic Sir Henry Baskerville, the man whose life is haunted by the villainy of others.

Terence Fisher will direct, Anthony

Hinds will produce and Michael Carreras will be executive producer.

KEVIN MCCLORY, associate producer and foreign locations director on "Around the World in 80 Days," starts shooting "The Boy and the Bridge," the first picture for his own company Xanadu Productions, on the 18th of this month.

Based on a short story by an American writer, Leon Ware, this black and white picture will tell of a young Cockney boy who leaves home to live on a bridge. Shooting will be almost entirely on location, at Tower Bridge, Petticoat Lane, Covent Garden and London's historic streets. The music, specially scored by Malcolm Arnold, is an important part of the picture.

The original story is centred on San Francisco's Golden Gate Bridge, but McClory decided London's Tower Bridge would be better suited to this tale of realism and fantasy.

McClory, who will produce and direct, has already auditioned some 200 young actors for the part of the Cockney boy. Along with Geoffrey Orme and Desmond O'Donovan he is now completing the shooting script. Ted Scaife will light.

ORIGINALLY planned as a television series, Herbert Wilcox's "Rendezvous 127," based on the diary of war heroine Anne Brusselmans, will now be made as a cinema feature.

Announcing this move Wilcox said: "When we were working out the scripts for television it became apparent we had one of the really great motion picture stories. Ronnie Waldman of the BBC agreed to waive the series—with the prospect of making them after the feature film."

Wilcox will produce the feature with a Continental director, Anna Neagle will play Anne and a top international star will take the role of her husband Julien. Shooting starts in September.

*Dill Edwards*

## AN IDYLL IN A PRISON CAMP

Colin Lesslie's prisoner-of-war thriller, "Danger Within," starts filming on September 1. Four weeks' shooting on location will be followed by four weeks in the studios at Shepperton.

Casting to date includes Richard Todd, Richard Attenborough, Michael Wilding—his first picture for three years—Bernard Lee, Peter Arne, Ian Bannen. Don Chaffey will direct.

The story is based on an Italian camp for British officers in which producer Lesslie was actually a prisoner during the war.

"I can assure you," said Lesslie, "this will be a very different sort of prisoner-of-war story, far removed from the traditional bayonets, bullets and brutality. In this camp most of the prisoners were quite happy, and the last thing they thought of was escaping. The sun was shining, the food was good and the most strenuous occupation was a game of bridge."

In the story, however, this idyll is broken by a murder.

Lesslie wrote the story and Frank Harvey has completed the shooting script. Further casting includes the rôle of Lesslie. He will not, he assures me, play the part himself, despite the fact he was once an actor.

The picture, made with the co-ordination of the War Office, will be in black and white, for British release.

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# SHOWMANSHIP

by Frank Hazell

## Street Stunts Can Pay Off— But Do Be Careful!

STREET STUNTS have been coming back into popularity these past few months and it's good to see that the overall standard seems to have improved. There are still a few which make you laugh because they are so bad (Heaven knows what sort of effect they have on potential patrons).

But others are not only eye-catching, which is the first requirement, but have the finesse, humour and aptness that make a real contribution to the job of selling the film.

One theatre, I notice, consistently comes up with tasteful, yet punchy, street stunts. Oddly enough, it is in a town which one might think is a bit tricky for showmanship of this kind. Yet the Odeon, Bournemouth, time and again features this form of publicity in its campaigns.

Of course, manager C. E. Bushnell did not let "Blue Murder at St. Trinian's" pass without letting his little 'orror make a mess of the town.

Soon afterwards, he showed his versatility with quite a different sort of stunt for "Paris Holiday." He got the services of two models and arranged a street parade of fashionable wear from Paris.

For "A Tale of Two Cities" he mounted a complete float with a neatly arranged guillotine scene, and this, too, managed to convey simply, but effectively, the general atmosphere of the film.

Peter Button, at Bexhill, had a float featuring the theme "Forget Your Worries and Go to the Pictures"—an old selling line, but a good one all the same. On the float were washboard, cleaning materials and all those other things which tend to keep wives and husbands housebound when they should be at the theatre.

### Authentic

R. E. Lambert plumped for the straightforward authentic approach for his double bill "Through Hell to Glory"/"Suicide Battalion"—he had a jeep, placarded with film titles, driven by a soldier in battledress. Frederick Vere, at Boscombe, featured the apt stunt of an "admiral" riding a bicycle with placarded wheels for "Up the Creek."

Brian Bint, at Sale, treated the title "Sad Sack" literally—with charming effect. He had no less than 14 sad sacks—men completely covered with sacking with sales messages attached—touring the town to the amusement of passers-by.

I admit the "I laughed my head off" theme is a bit old, but I was greatly struck by the picture D. P. Lowe, at Ipswich, sent me of his headless man lounging with admirable aplomb on a street corner.

These are typical examples of a large number of street stunts which have been featured in campaigns during the past few weeks. So far as I know, none of the ideas used are completely original, and many of them have been used hundreds of times before. Yet the general standard of presentation, and the use of new slants on old ideas, puts them a cut above the sort of thing we might have expected, say, a year ago.

I'm not saying that street stunts can completely

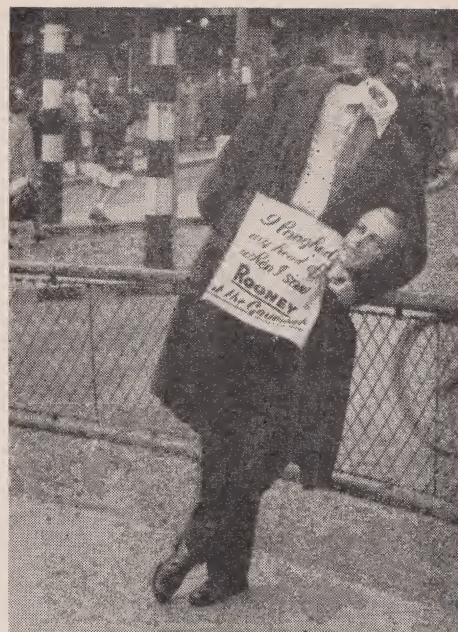
sell a picture. But they are one method of bringing your wares forcefully before the public, and for this reason they deserve to be treated with as much care and thought as any other medium.

### Mistake

Certainly, this sort of thing needs care, as a recent note from a correspondent proves. He writes that a street stunt was launched recently for "China Doll," in which the idea was to have a girl touring the streets dressed as a Chinese girl and carrying an imitation fan.

Unfortunately, however, the girl was decked in a kimono (a typical Japanese garment) and had a hairstyle also in Japanese style.

Now, it's quite true that most patrons don't know the difference between Chinese and Japanese styles of dress. On the other hand, it's quite possible that a proportion of patrons would



An old gag—but a good one. D. P. Lowe of the Gaumont, Ipswich, used a headless salesman to plug ROONEY

have noticed the mistake and reacted accordingly.

If one is dealing with a subject outside one's personal range it's as well to seek verification of details of this kind from some sort of authority. Otherwise, the whole thing is likely to blow up in your face, and do the film considerable harm, as well as making you a local laughing stock.

## THE COMPANY OF SHOWMEN

## GOOD PR MEANS PRESTIGE—AND BRINGS THE CUSTOMERS IN

I THINK most managers have now accepted the fact that public relations activities are an important part of their work, and that even if such activities are not directly connected with programme-selling, they do in many cases have indirect benefits for the box-office.

A good example of this is provided by R. J. Crabb, Lyric, Wellingborough. He really went to town on a series of follow-through stories about the local skiffle group which gained first prize in the national skiffle contest—the district finals having been held at his theatre. Eventually, one had almost the impression that the group's success was the theatre's success, too! The press provided excellent coverage of each stage of the contest, and the Lyric quite obviously gained a good bit of local prestige as a result.

### Welcome

James Hart, Olympia, Bridgeton, invited the winners of the Scottish FA Cup—Clyde—to his theatre, and in a most touching ceremony his patrons—many of the staunchest fans—gave the team a rousing welcome.

As a surprise newsreels of the semi-final and final were included in the programme and a copy of the Pathe film of the final was presented to the team. This, too, was grand public relations which was lapped up by the press.

A new departure in lunchtime matinees was

launched recently by Julian Mitford at the Essoldo, Watford. This consists of record concerts in which the current pop hits are presented in a well-balanced programme, which also includes, where possible, a personal appearance of the star whose recording is just being launched.

### Catching On

Mounted with the full co-operation of the record companies, this new idea is fast catching on, and Sunday afternoon classical music concerts are also being considered in response to many requests. All records featured in these concerts are available for sale at the theatre—an extension of the sort of sales service this column has advocated for some time.

Another civic function held on the stage of a cinema was the Mayor's Ball Charity Awards at Rotherham. Terry Steeples, of the Essoldo, arranged a very showmanlike stage presentation, which was well reported locally.

Douglas Adams, Regal, Kirkcaldy, sends me a copy of the local church magazine which includes a report on the visit of the men's club to the theatre. I agree with Mr. Adams' view that a link with all denominations is likely to be a good thing for the cinema: we are so often misunderstood in this field that we should welcome every chance to state our case.

Another local publication—a residents' associa-



tion journal—also contains an item of interest. This is a personality report on **S. Bricknell**, Savoy, Shirehampton, and as Mr. Bricknell has only recently taken over this theatre the article should do a fine job in introducing him to his new patrons.

**J. D. Wood**, Essoldo, Brighton, did a smart bit of publicity work in his campaign for "Smiley Gets a Gun." He heard that a local doctor's wife was related to the author of the book, and managed on the strength of this to wangle a half-page of extra copy. A good example of keeping an eye firmly on the ball.

## Impressive

**E. P. Wyeth**, Odeon, Reading—a pastmaster in the PR field—has sent me a lengthy report of his talk to the Rotary Club. I realise, of course, that many managers take part in these club activities, but one cannot but be impressed by the way Mr. Wyeth presented the various problems which we in cinema exhibition have to face today, and also by the way in which he explained the many public services the cinema renders the community as a whole.

**G. B. Blease**, Odeon, Bury, recently mounted his own skiffle contest in conjunction with a local paper—and I think both manager and editor must have been gratified by the results. In all, 53 groups applied to take part and the finals were not only given first-rate press coverage, but provided a fine boost to the box-office.

The boys' and girls' clubs attached to cinemas have done some fine work, both for needy youngsters and for the old folks. **G. Lockyer**, Odeon, Stafford, sends me press-cuttings on a scheme organised by his youngsters on the bob-a-job lines—but without the bob! Old folks were called on and the club members carried out jobs which required doing but which were just a little bit too strenuous for the old people—such as cleaning windows or mowing lawns. This is a fine idea and I hope it catches on elsewhere.

## Record Dealers

Another record programme, the Spin A Disc Show, was organised by **J. D. Hole-Gale** at the Gaumont, Leicester. This takes place on Sunday afternoons with the collaboration of local record dealers. A hand mike is taken round the auditorium and patrons are asked for their choices. This is a fine gimmick and is proving an extremely good example of audience participation.

Another all-Britain title was recently awarded on the stage of a cinema. This was the crowning of the National Angling Queen and **L. Putman**, Gaumont, Birmingham, mounted an impressive ceremony which was rewarded by generous coverage in the local papers.

A crime prevention exhibition was arranged at the Odeon, Folkestone, by **Charles Smith** and the local police. This was, in fact, part of the campaign for "Gideon's Day," but achieved excellent coverage on its own account. A large model house was the centrepiece, and from this the various points vulnerable to burglary and theft were taped off to pictures showing just how the crimes are committed and how they can be prevented.

## Do-It-Yourself

The marquetry exhibition at the Gaumont, Streatham, not only gained good local coverage, but also made a new and interesting foyer decoration in its own right. **Peter Ashford** was responsible for this and he included in it a do-it-yourself section which must have been quite a help to the would-be enthusiast.

A national contest winner had her prize of £1,000 presented to her on the stage of the Odeon, Southall. **J. Goulding** made a special display feature of this event and managed to get a starlet to come along and present the prize; and this, of course, drew the newspaper boys. Even in a ready-made crowd-puller like this the thing needs a showman to bind it together, and it's clear that Mr. Goulding put a lot of effort into this show.

The carnival reports will no doubt be rolling in before long. One of the first to arrive is from **A. E. Williams**, Odeon, Acton, who arranged a special float for his cinema. This featured six gaily decorated bicycles each carrying pennants

giving the names of forthcoming attractions. The rider of each bike was dressed to tie in with the title of the film, and it's clear that this ambitious effort was very well received by public and press alike.

Well, "River Kwai" is still going the rounds and it's good to see that even with this sure-fire winner managers continue to give it the VIP treatment to boost the box-office still further. **R. L. Furness**, Odeon, Warrington, used many of the tried and trusted ideas with good success. Contact with the ex-POW association again proved worth while, and a useful display of souvenirs was arranged.

The story was serialised in one paper and the usual good press coverage in other directions was obtained.

Six weeks before playdate, **A. E. Dawson**, Odeon, Darlington, created his patrons' interest in the film with a model bridge built on the glass background of the foyer newsboard. The campaign was stepped up with four exhibitions, each a good example of the displays which have become common with this film. Opening night was a civic and military occasion complete with guard of honour, band and full theatre decorations. Presswise the campaign was also a success, gaining good coverage for both the film and the theatre events.

## Pressed Home

**John Bee**, Odeon, Worcester, also left no stone unturned to make his campaign a success. The local regiment provided the display material, and other features included a grand opening night, a composite page, a Meccano bridge-building contest, the opportunity for relatives to send messages from the cinema to men serving overseas. Every item was pressed home to good effect.

The Showman's Certificate Award has been bringing in a fine crop of reports from AKC managers in Germany. **J. Morris**, Hobart, Detmold, is quite an artist as is proved by his workmanlike displays for "... And Woman Was Created" and "Sayonara." The photo he submitted of the former gives a good idea of his talent in this direction.

**W. Hall**, Elizabeth, Krefeld—another manager who makes displays out of next to nothing—organised a tug o' war contest between two army units in connection with "The Long Haul"—a neat trick this. The contest was advertised around camp and was also an item at the garrison sports meeting. Credit also to Mr. Hall for the antique shopwindow he built in his foyer

to support his showing of "The Shop at Sly Corner."

The display included some useful bits of Victoriana and help in its construction was given by men from the Sappers—another example, if you like, of audience participation.

**R. N. Potter**, Globe, Birgelen, had his staff dressed in authentic Japanese costume for "Sayonara" and very attractive they looked too. **A. J. Wilson**, Globe, Rheindahlen, had a selection of model dogs for "Pal Joey"—an amusing display. Mr. Potter also featured a performance of the jazz group from the regimental band on his canopy roof. This was in support of "Don't Knock the Rock"—a very apt bit of publicity.

## Lively

**W. Haines**, Globe, Celle, had a display featuring a panorama of London with, in the foreground, a policeman complete with beetle-crushers. This was for "Gideon's Day." Another fine display, built in the very jaws of a crocodile, was in support of "The Naked Earth" and again it showed a lively visual sense.

**L. Atkins**, Dusseldorf, also had a fine display for "Sayonara," linked with NAAFI clothing, which added a fine flavour of summer to the proceedings. Mr. Atkins also receives credit for another good display, this time for "Paris Holiday," which I saw on my visit to his theatre recently.

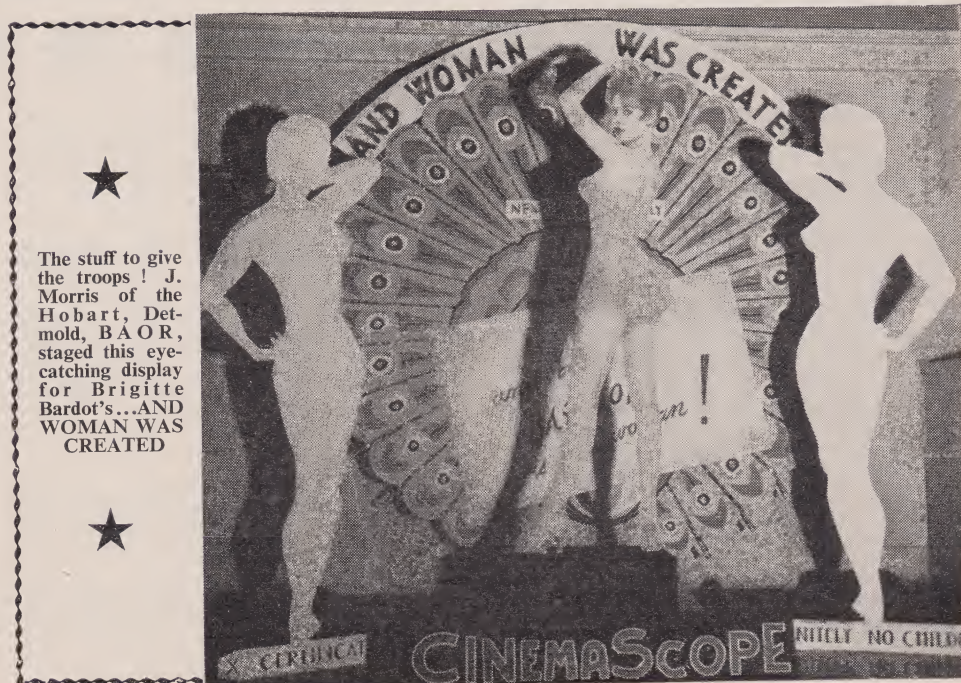
Other credits go to **J. Morris**, Detmold (again), for his efforts on "Dangerous Exile," "River Kwai," "They Were Not Divided," and a fine display for "Teahouse of the August Moon," which I am passing on for judging in the KINE-MGM contest.

**D. Sewell** at Bunde, had a good campaign for "The Pride and the Passion," while **W. Haines** (again) made some more good homemade displays for "The Third Man," and "The Silent World."

**A. J. Wilson** once more had a tip-top display for "6.5 Special" that would do credit to any of our major houses. I've mentioned Mr. Wilson's flair before, and I believe his wife should also receive credit for this particular job.

All these brief mentions count in the award, and the first winner must by now have been decided. I hope to announce his name in the next issue, but I hope managers will remember that the contest goes on and that many of this week's mentions will give managers a flying start towards the next prize.

If things go on as they are, we shall be handing out prizes almost every other week. I don't mind—I hope the AKC don't either!







Sidney Carton, the executioner, villainous guards and all... C. E. Bushnell of the Odeon, Bournemouth, mounted them on a float to publicise the Dickens film

## The Showman Also Commends...

Figures in parentheses indicate number of credits

**ADAMS, D. G.**, Regal, Kirkcaldy: Children's club, public relations, The Bridge on the River Kwai (3). **Affolter, L. M.**, Gaumont, Crewe: The Gypsy and the Gentleman, Time Limit (2). **Allan, S. G.**, Avon, Glasgow: Grand National newsreel, Bataan, stage show (3). **Anderton, D.**, A/M, Odeon, Crosby: The Sad Sack. **Andrews, K.**, Odeon, Bedminster: Witness for the Prosecution.

**BAKER, G.**, Gaumont, Manchester: Legend of the Lost. **Baron, A/M**, Regal, Harrogate: The Duke Wore Jeans. **Barr, R. E.**, Astoria, Glasgow: Dangerous Exile. **Barton, E. D.**, Odeon, Bath: Witness for the Prosecution, The Naked Truth (2). **Basson, E. A.**, Odeon, Chesterfield: Theatre publicity. **Beacham, V.**, Odeon, Herne Bay: Blue Murder at St. Trinian's. **Bennett, R. W. G.**, Odeon, Derby: The Sad Sack. **Bentley, R. G.**, Odeon, Llandudno: The Bridge on the River Kwai. **Bernard, G.**, Odeon, Luton: The Silent Enemy. **Biggs, W. G.**, Gaumont, Motherwell: The Brave One. **Bigny, E. C.**, Playhouse, Colchester: Old Yeller, theatre publicity (2). **Bigwood, G. F.**, Odeon, Weston-super-Mare: The Bridge on the River Kwai. **Billings, V. R.**, Odeon, Glasgow: Blue Murder at St. Trinian's. **Birse, H. C.**, Gaumont, Perth: Witness for the Prosecution. **Bish, H. S.**, Gaumont, Chippenham: Men in War, Dangerous Exile (2). **Booth, G. W.**, New Royal, Openshaw: Bitter Victory, cartoons (2). **Bracey, R. W.**, A/M, Broadway, Peterborough: Innocent Sinners, The Big Beat (2). **Brooks, H.**, Odeon, St. Austell: The Bridge on the River Kwai. **Brown, J. A.**, New Victoria, Edinburgh: Around the World in 80 Days. **Browne, J. E.**, Odeon, Yeovil: The Naked Truth. **Brundle, J.**, Odeon, Brentwood: The Silent Enemy. **Burgess, S.**, Regal, Ilford: Old Yeller.

**CALLANDER, D.**, Vandyck, Bristol: The Duke Wore Jeans, Chase a Crooked Shadow, The Deep Six, Disc Jockey Jamboree (4). **Carter, E. C.**, Gaumont, Dagenham: Innocent Sinners, 6.5 Special (2). **Claridge, A.**, Odeon, Bolton: The Bridge on the River Kwai. **Claxton, L. K.**, A/M, Ritz, Southend: The Big Beat. **Connett, F. A.**, Gaumont, Weymouth: Paths of Glory, The Bridge on the River Kwai (2). **Crabb, R. J.**, Lyric, Wellingborough: Up the Creek, Hell Bent for Glory, children's club (3). **Craig, B. I.**, Odeon, Cardiff: The Naked Truth, Witness for the Prosecution, Escapade in Japan, The Bridge on the River Kwai (4). **Crawford, W.**, Gaumont, Hamilton: Cowboy, Escapade in Japan, The Brave One (3).

**DAVANY, W.**, Ritz, Gateshead: The Flesh is Weak, Disc Jockey Jamboree, Happy is the Bride, children's club (4). **Davis, H.**, Carlton, Glasgow: Just My Luck. **Davis, P.**, Regal, Harlow: Theatre publicity. **Denyer, D. A.**, Victoria, Cambridge: Theatre publicity, public relations (2). **Dixon, J. A.**, Regal,

Chesterfield: Hell Bent for Glory, Disc Jockey Jamboree, Old Yeller (3). **Docherty, C.**, Queen's Hall, Newcastle: Violent Playground. **Donkin, W. T.**, Odeon, Motherwell: The Sad Sack. **Dracott, C. H.**, Odeon, Liverpool: The Bridge on the River Kwai, The Truth About Women (2). **Dunachie, J.**, Regal, Glasgow: Happy is the Bride.

**EDMONDSON, K. D.**, Gaumont, Chester: Man on Fire. **Ellis, J. W.**, Odeon, Chester: The Naked Truth.

**FIELD, F. J.**, Odeon, Barrow: Men in War. **Finnis, H.**, Gaumont, Allerton, Liverpool: Time Limit. **Fulleylove, W. E.**, Odeon, Shirley: Theatre publicity.

**GALLACHER, J. A.**, Regal, Kilmarnock: The Duke Wore Jeans. **Gasper, K. J.**, Gaumont, Upminster: Wild is the Wind. **Gaukrodger, J.**, Alhambra, Barnsley: The Bridge on the River Kwai. **Girdler, R. C.**, Dominion, Hounslow: Violent Playground. **Girdler, R. C.**, Odeon, Uxbridge: The Silent Enemy, Orders to Kill, children's club (3). **Gordon, R. E.**, Odeon, Llanelly: Dangerous Exile, The Sad Sack (2). **Goss, R. P.**, Gaumont, Chorlton: The Gypsy and the Gentleman. **Graham, T. C.**, Odeon, Woolwich: Paris Holiday. **Graves, L. W.**, Odeon, Lowestoft: The Bridge on the River Kwai, Blue Murder at St. Trinian's (2). **Graves, P. J.**, Picture House, Govanhill: No Sleep Till Dawn. **Green, J. A.**, West End, Birmingham: Press publicity, theatre publicity (2).

**HANNAWAY, L.**, A/M, Forum, Liverpool: Barnacle Bill. **Harman, L. H.**, Gaumont, Weston-super-Mare: Legend of the Lost. **Hart, J. M.**, Olympia, Bridgeton: Sayonara. **Hartle, N. J.**, Capitol, Bolton: Chase a Crooked Shadow. **Henderson, W.**, Gaumont, Ashton-under-Lyne: Time Limit, The Gypsy and the Gentleman (2). **Hewitt, A. J.**, A/M, Odeon, Whalbone Lane: The Silent Enemy. **Higham, G.**, Astoria, Finsbury Park: Paris Holiday. **Hobart, S. J.**, Odeon, Greenwich: Carve Her Name with Pride. **Horrex, C. B.**, Majestic, King's Lynn: Birthday celebrations. **Houlihan, J. H.**, Gaumont, New Cross: Innocent Sinners. **Hubball, H.**, Odeon, St. Albans: The Bolshoi Ballet. **Hyland, F. J.**, Rialto, Londonderry: Sayonara, The Flesh is Weak, Happy is the Bride (3).

**ISHERWOOD, N. W.**, Odeon, Rhyl: The Bridge on the River Kwai.

**JACKSON, F. E.**, Gaumont, Liverpool: Birthday celebrations. **Jefferies, A. F. G.**, A/M, Gaumont, Peckham: Innocent Sinners, Violent Playground (2). **Jenkins, J. R.**, Odeon, Blackheath: Time Limit, children's club (2). **Jones, D. E.**, Palace, Swindon: The One That Got Away, Slaughter on 10th Avenue, The Truth About Women, The Scamp (4).

**KEAN, D.**, Cinema, Wishaw: Windom's Way.

**LA HAYE, A.**, Gaumont, Camden Town: The Brave One. **Laine, W. D.**, Odeon, Aylesbury: A Tale of Two Cities. **Lane, R. W.**, Gaumont, Acton: Rooney. **Learnmouth, W.**, Gaumont, Alloa: The Gypsy and the Gentleman. **Lee, M.**, Savoy, Kettering: The Bolshoi Ballet. **Lockyer, G.**, Odeon, Stafford: The Delicate Delinquent, The Joker Is Wild, press publicity (3). **Lorimer, W. R. D.**, Odeon, Rutherglen: Dangerous Exile.

**MACKRELL, D.**, Haymarket, Newcastle-upon-Tyne: Public relations, The Man Who Wouldn't Talk (2). **Major, R.**, Rex, Farnborough: Just My Luck. **Mann, D. E.**, Gaumont, Grimsby: Time Limit, Windom's Way, The Gypsy and the Gentleman, theatre publicity (4). **Manning, R. A.**, George, Kilmarnock: Bernardine, Boy on a Dolphin (2). **Mapes, G. R.**, Imperial, Walsall: The Birthday Present, Men in War (2). **Marsh, W. W.**, Gaumont, Penge: Windom's Way. **Martin, L. A.**, Gaumont, Romford: 6.5 Special. **Marwood, E.**, Rex, Grimsby: Children's club, stage show (2). **Matthews, H. O. P.**, Odeon, Falmouth: The Pride and the Passion, The Bridge on the River Kwai (2). **Matthews, N.**, Ritz, Leyton: The Flesh is Weak, Disc Jockey Jamboree (2). **Mawditt, D. S.**, Metropole, Nottingham: Old Yeller, Up the Creek, The Camp on Blood Island (3). **Mayne, T. G.**, Gaumont, Carlisle: The Gypsy and the Gentleman. **McAree, S. D.**, Savoy, Birkenhead: The Duke Wore Jeans. **Melver, R. C.**, Odeon, Ashford: The Tin Star, End as a Man (2). **McLaughlin, T. F.**, Walpole, Ealing: The Gypsy and the Gentleman, 6.5 Special (2). **Merrill, J. A.**, Magnet, Wavertree, Liverpool: Private's Progress, Just My Luck (2). **Middleton, F.**, A/M, Westover, Bournemouth: The Pajama Game, Chase a Crooked Shadow (2). **Milborrow, K.**, Odeon, Croydon: The Bridge on the River Kwai, The Naked Truth (2). **Mills, P. J.**, Gaumont, Liverpool: The Gypsy and the Gentleman, children's club (2). **Minnican, H. N.**, Gaumont, Sunderland: Man on Fire, Windom's Way (2). **Moar, S.**, Odeon, Crosby: The Joker Is Wild, Just My Luck, The Delicate Delinquent, Time Limit (4). **Moffat, W. T.**, Gaumont, Southsea: Legend of the Lost, Paths of Glory, The Gypsy and the Gentleman (3). **Monaghan, O.**, Gaumont, Ibrox: Grand National newsreel, Man on Fire (2). **Moncur, J. B.**, A/M, Odeon, Barrow: Until they Sail. **Money, R. D.**, Gaumont, Chelsea: The Gypsy and the Gentleman. **Moore, D.**, Odeon, Bridgewater: Just My Luck. **Moore, G.**, Gaumont, Barnsley: Man on Fire. **Morgan, W. J. C.**, A/M, Gaumont, Burnt Oak: Grand National newsreel, Innocent Sinners (2). **Moss, R. M.**, Gaumont, Plymouth: The Devil's Hairpin. **Moss, V. G.**, Forum, West Hartlepool: The Flesh is Weak, Happy is the Bride (2). **Moyes, J. B.**, Odeon, Swiss Cottage: Carve Her Name with Pride. **Murray, F. C.**, Odeon, Surbiton: Children's club. **Murray, H.**, Gaumont, Sheffield: Around the World in 80 Days. **Mutch, A. M.**, Gaumont, Greenock: Grand National newsreel.

**NEGUS, R. D.**, Odeon, Henley-on-Thames: The Brave One. **Newman, G.**, Capitol, Leith: Trooper Hook. **Newton, G. S.**, Rex, Consett: Theatre publicity. **Nield, J.**, Gaumont, Kentish Town: Innocent Sinners. **Nimse, G.**, Ritz, Southend: Violent Playground.

**PARROTT, R.**, Odeon, Doncaster: The Bridge on the River Kwai. **Payne, F. L.**, Picture House, Bells-hill: Just My Luck, children's club (2). **Peacock, G. W.**, Gaumont, Edgware Road: Rooney. **Pearce, F. W. R.**, Gaumont, Trowbridge: The Naked Truth. **Perkins, S. E.**, Regal, Farnham: Island in the Sun. **Peters, N.**, Ambassador, Slough: Blue Murder at St. Trinian's, Carve Her Name with Pride, A Tale of Two Cities, The Silent Enemy (4). **Prescott, W.**, Savoy, St. Helens: Happy is the Bride. **Priston, D.**, A/M, Odeon, Cornwall: Carve Her Name with Pride.

**RAINEY, C. E.**, Odeon, Norwich: Paris Holiday. **Raistrick, R.**, Odeon, Sheffield: The Truth About Women. **Ratcliffe, P.**, Rex, Hanworth: Public relations. **Rees, D. C.**, Odeon, Sketty: Just My Luck. **Reeve, D. K.**, Odeon, Ilford: The Silent Enemy. **Richmond, F. J.**, Odeon, Loughborough: The Naked Truth, Dangerous Exile (2). **Roberts, D.**, Gaumont, Annesland: Just My Luck. **Robinson, S. E. R.**, Odeon, Newton Abbot: The Bridge on the River Kwai. **Roche, R.**, Gaumont, Eltham Hill: Innocent Sinners. **Romaine, R. H.**, Ritz, Leeds: The Duke Wore Jeans, Hell Bent for Glory, Chase a Crooked Shadow, theatre publicity, Disc Jockey Jamboree (5). **Ross, I.**, A/M, Regal, Colchester: Dangerous Exile, The Naked Truth, Pal Joey (3). **Rowland, T.**, Odeon, Kingswood: Witness for the Prosecution.

**SANDERS, S.**, Gaumont, Yeovil: Johnny Tremain, Windom's Way (2). **Sargeant, J.**, Majestic, Woodford: The Pajama Game. **Sewell, G. E.**, Odeon, Romford: Public relations, Carve Her Name with Pride (2). **Sharples, D. E.**, Odeon, Weymouth: The Baby and the Battleship. **Shervood, W.**, Hippodrome, Colchester: The Big Beat. **Silander, H.**, Gaumont, Reading: 6.5 Special. **Slater, J. J.**, Odeon, East Sheen: 6.5 Special. **Sowden, R.**, Odeon, Wimbledon: Paris Holiday. **Sparrow, D. G.**, Odeon, Barking: Carve Her Name with Pride. **Standen, P. W.**, Tower, Grimsby: The Man Who Never Was. **Stevens, B.**, A/M, Lyric, Wellingborough: The Tall Stranger. **Stevens, P.**, Oak, Selly Oak: Special programmes.



## 'Kine.-MGM £600 Showmanship Contest

# They Pushed the Boat Out to Launch 'Dunkirk'

A FINE campaign was submitted by **John E. Lake** and his assistant **R. Rowley** for the screening of "Dunkirk" at the Savoy, Luton.

A Midnight Charity Premiere in aid of the Luton Spastic Group gave manager Lake every opportunity. With the assistance of ABC, MGM and Ealing Films a magnificent performance resulted, attended by VIPs, stars of the film, Maxine Audley, Patricia Plunket and Bernard Lee, high-ranking service chiefs, military bands and service personnel.

The theatre was decorated with flags, bunting, flowers and displays of equipment associated with the evacuation. A first-class brochure carried complete details of the evening's entertainment, the sale of which realised a considerable amount for the charity.

The advance publicity secured consisted of over 40 window displays, publicity in licensed houses of Mann Crossman and Paulin, Ltd., a 16-mm. trailer shown at youth centres, 100 quad sites, 100 bus stickers, 150 box-office cards, 3,000 handbills, the inauguration of a Dunkirk Veterans' Club, 2,000 personal letters and plugs in local factories. All this involved two months' hard work.

The resulting press was excellent and the premiere a tremendous success with glowing letters of tribute being received by the theatre management from many sources.

At the Regal, Derby, **H. E. Benzeval** and his assistant **M. J. Myatt** decided the showing of "Dunkirk" was an excellent chance to further public relations. With this in mind their efforts centred around invitations to local VIPs to attend a gala performance.

Among those attending included the Mayor and Mayoress, Chief and Deputy Chief Constables, Fire Chief, Colonel Crotty and senior members of the services.

## Veterans

Horse Guards in full dress uniform were on the front-of-house for the arrival of the Mayor and Mayoress, who were shown displays of the "Dunkirk Beaches" in the vestibule and introduced to 20 members of the Veterans' Association.

Lamp-posts were used for siting publicity by assistant manager **J. C. Phillips**, of the Picture House, Doncaster, when he exploited "The Seven Hills of Rome."

Cards, attached to lamp-posts in the vicinity of the theatre, read: "You are now approaching, The Seven Hills of Rome..." followed by theatre credits.

Seven location stills were placed in a travel agent's window with an invitation to viewers to pick the landscape appropriate to Italy. Correct entries were awarded guest tickets for the theatre.

One hundred posters were used by Doncaster Transport, commencing just prior to playdate, plus a 12ft. banner which was erected in the bus station.

Manager **Douglas G. Adams** and his assistant **W. Harrower** took advantage of the municipal elections to exploit "Davy" at the Regal, Kirkcaldy.

"Davy" was put forward as the most suitable candidate on behalf of the entertainment world. During the day prior to and on the day of the poll, a car decorated with art banners and tie-up cards toured the town advocating support for "Davy."

A grand carnival dance was staged at the Burma Ballroom prior to playdate with members of the orchestra dressed in comic suits and doing a "Mad Morgans" act. Theatre credits were plugged over the PA.

For the minors a "Laughing Contest" was organised with complimentary tickets being awarded to the child with the heartiest laugh and who gave the best imitation of Harry Secombe.

The painting competition was placed with the *Kirkcaldy Times*. Fifty inches of editorial were obtained.

Managers of Astra Cinemas have more difficulties to surmount than the commercial managers and although a comprehensive campaign is not usually possible, individual ideas are carried out with enthusiasm.

An example is the idea for a display for "High Society" submitted by **W. Carswell**, of the Astra, Colerne.

This was used on the front-of-house and consisted of a 12ft. three-wing unit containing portraits of the stars, scene stills and certificates high-

## MORE MGM CREDITS

"Don't Go Near the Water."—G. Williams, Regent, Chatham; K. J. Gray, Ritz, Aldershot; R. C. Taylor, Regal, York; F. Barton, Elephant and Castle, Southwark; J. A. Mason, A/M, Regal, Kingston.

"Les Girls."—George Brandon, A/M, Pavilion, Stirling; J. A. Fisher, Regal, Hull; J. A. Gallacher, Regal, Kilmarnock; Jack Dunachie, Regal, Glasgow; A. H. Holloway, Central, Reading.

"Jailhouse Rock."—R. C. Taylor, Regal, York; C. A. Paice, A/M, Ritz, Woking; D. Van-Pooss, A/M, Forum, Southampton; D. J. MacLeod, Coliseum, Glasgow; J. Dunachie, Regal, Glasgow.

"Barnacle Bill."—F. Simpson, Ritz, Market Harborough; D. J. MacLeod, Coliseum, Glasgow; E. D. Machin, Avenue, Blackley; J. B. Fisher, Regal, Hull; J. Dunachie, Regal, Glasgow.

"The Little Hut."—H. W. Baile, The Rhul, Burnside; T. F. Chapman, New Empress, Nottingham; P. C. Stevenson, Rialto, Broughton; James M. Hart, Olympia, Bridgeton; E. D. Machin, Avenue, Blackley; C. A. Hodgson, Royalty, Hull.

"Davy."—J. B. Fisher, Regal, Hull; G. Froggatt, A/M, Savoy, Leicester.

"Gun Glory"/"Time for Action."—E. D. Machin, Avenue, Blackley; W. Lawrie, Regal, Greenock.

lighting the awards received by the film. Above this was fixed a 12ft. banner with straight credits, bold title and with large cut-out musical notes on either side. Another poster carried the names of the hit tunes from the film.

All of the art work and erection of the unit was carried out by the manager.

## MANAGEMENT

## Changing Campaigns

# ARE WE TOO RESPECTABLE?

A REGULAR correspondent has written in with a theory that today's showmanship is not a patch on those of our predecessors. He says:

"It's only when you come across samples of the alive, forceful showmanship of yesteryear that you realise just how drab and unimaginative most of our theatre managers have become.

"I've just been turning out some reports of a few years ago and their drive and ingenuity astonish me. One manager reports a press show, to which he invited all local film correspondents; the appearance of a snake charmer at his theatre (the film had an Indian flavour); the borrowing of a 10-foot python from a local naturalist; the invitation of eminent Indians in this country to a special showing to meet a local VIP who had spent years in India and spoke Hindustani; an art exhibition; and the attendance of a BBC personality.

"Naturally, the local press lapped this up! Then there was another manager who got his cashier to write little personal notes ('woman to woman') to the housewives of the district to boost a film which lent itself to this kind of appeal. Another manager used to get free space in his local paper every week, by sheer personality and showmanship.

"Why aren't we doing this sort of thing nowadays? They say you can't stand still—you must either go forward or back. I think we've gone back!

I must say I think the writer is pitching it a bit strong. I agree that the first campaign he mentions sounds a pretty hot one; but it is scarcely any better than many I receive regularly in my mail bag. I will certainly agree that I get an awful lot of very poor campaign reports.

I think every manager will agree that patrons' habits have undergone profound changes even since the war—yet our attitude to showmanship does not seem to have taken these changes into account. For this reason, I believe that in a year or two we may be in danger of losing touch with

the needs of our patrons unless we pull our socks up.

Moving on to the subject of stunts, my correspondent continues:

"It was usual for the old-time showmen to chance their arms frequently and audaciously to attain their ends. It often became a point of pride to get as near arrest as they could for causing 'public mischief' without actually being taken 'inside.' Sometimes they misjudged it, and appeared before the Bench as a result.

"But not now! Time and again I receive publicity reports from managers in various parts of the country stating that street stunts are prohibited in their towns. One can understand the need for this sort of embargo, especially in view of traffic congestion problems. But, as a result, are we not losing the ingenuity and daring so common to our forerunners?

"In those halcyon days, if regulations said 'no street parades,' resourceful managers would arrange for the operating staff to carry a ladder round with the name of the film prominently displayed, or have the film delivered in cans with the title in huge letters on the lids. If the theatre was being repaired, they would get the contractor to plaster his vans with banners.

"These old managers were so adept that their prowess became the topic of conversation in bars and cafes: 'See what old Simpkins has been up to? I don't know how he gets away with it!' Nowadays, we are too afraid of upsetting the local authorities. But let's remember Mike Todd and showmen of his ilk. Their motto was—if it gets publicity, it's worth doing."

I agree that many of the old-time showmen were superb—within their limits. But they were operating on the principles of the fairground, one of whose laws is—if it's sensational, it must be good. It seems to me that, to an increasing extent, these laws no longer apply.

As I mentioned above, what worries me is that, to some extent, we have failed to replace the old methods with equally good showmanship gimmicks. But in one field of showmanship there are some hopeful signs. Today, the cinema is more respectable than it used to be, and because of this we are becoming much more conscious of the public relations concepts applied to other industries.

# SHIP CARBONS



# TRADE SHOW OFFERS—JULY, 1958

TITLE	REGD. No.	RENTER	RUNNING TIME (MIN.)	CERTIFICATE	LENGTH (FEET)	STARS	BOX-OFFICE ANGLE	"KINE." REVIEW	RELEASE DATE
*BLIND SPOT ...	Br./E. 23615	Butcher's	71	U	6,431	Robert Mackenzie	Crime melodrama. Good quota (C)	July 24	Sept. 29
†BONNIE PARKER STORY, THE	F. 23606	Anglo	71	A	6,455	Dorothy Provine ...	Gangster story. Good "double bill," particularly for tough joints (C)	July 17	Aug. 18
†BORN TO THE SADDLE ...	F. 23563	Butcher's	73	U	6,651	Jack Hogan Chuck Courtney, ... Donald Woods	Outdoor melodrama. Reliable "second" particularly for the "nin-pennies" and youngsters (C)	July 10	Floating
†BRAVADOS, THE ...	F. 23623	20th Century-Fox	96	A	8,763	Gregory Peck, ...	Very good off-beat western (C)	July 24	Not Fixed
‡DESERT HELL ...	F. 23568	20th Century-Fox	82	U	7,356	Joan Collins Brian Keith, ...	Adventure melodrama. Average "support"	July 10	Not Fixed
†DON QUIXOTE ...	F. 23644	Gala	106	U	9,572	Nikolai Cherkasov, ...	Classic Romance. Sound prestige booking (CC)	July 24	Not Fixed
EDGE OF FURY ...	F. 23548	United Artists	75	X	6,857	Yuri Tolubeyev Michael Higgins, ...	Psychopathic melodrama. Doubtful booking (NC)	July 3	Floating
ELYSIA ...	—	Orb	50	LCC	4,500	Lois Holmes	Semi-documentary melodrama. Promising catchpenny for industrial halls (C)	July 3	Immediate
FLAME BARRIER, THE ...	F. 23611	United Artists	72	U	6,568	Kathleen Crowley, ...	Science-fiction melodrama. Acceptable stunt booking (C)	July 24	Floating
†FLY, THE ...	F. 23640	20th Century-Fox	94	X	8,429	Arthur Franz Patricia Owens, ...	Thriller. Box-office X certificate (NC)	July 31	July 31
FOREST OF THE FALCONS ...	F. 23559	Contemporary	49	U	4,400	Al Hedison	Nature documentary. Good general booking (C)	July 3	Not Fixed
‡FRANKENSTEIN 1970 ...	—	AB-Pathe	82	X	7,447	Boris Karloff, ...	Horror melodrama. Cast-iron title and star thriller (NC)	July 31	Sept. 22
‡GANG WAR ...	F. 23610	20th Century-Fox	72	A	6,471	Charles Bronson, John Doucette	Gangster melodrama. Good "double bill" (C)	July 24	Sept. 15
GOLDEN AGE OF COMEDY, THE	F. 23576	Eros	70	U	6,268	Will Rogers, ...	Comedy. So-so "novelty" booking (C)	July 17	Not Fixed
GREEN ARCHER, THE ...	F. 23577/ 23591	Columbia	15 instalments of approx. 18 min.	U	—	Laurel & Hardy Victory Jory, Iris Meredith	Mystery melodrama. Surefire booking for small halls and children's matinees (C)	July 17	Immediate
†GUNMAN'S WALK ...	F. 23549	Columbia	95	A	8,524	Van Heflin	Very good "horse opera" (C)	July 3	July 21
*HARRY BLACK ...	Br./E. 23614	20th Century-Fox	117	U	10,482	Stewart Granger, ...	Adventure melodrama. Very good British popular booking (C)	July 24	Aug. 25
HELL'S FIVE HOURS ...	F. 23565	AB-Pathe	73	A	6,573	Barbara Rush Stephen McNally,	Suspense melodrama. Good "programmer" (C)	July 3	Aug. 11
‡HOW TO ROB A BANK ...	F. 23569	20th Century-Fox	87	U	7,841	Coleen Gray Tom Ewell, ...	Comedy melodrama. Acceptable star "double bill" (C)	July 10	July 28
*INDISCREET ...	—	Warner	98	A	8,976	Mickey Rooney Cary Grant, ...	Romantic comedy. Excellent British light booking (C)	July 10	Oct. 20
*INTENT TO KILL ...	Br./E. 23632	20th Century-Fox	89	A	8,035	Ingrid Bergman Richard Todd, ...	Outstanding British thriller (C)	July 24	Aug. 11
JUVENILE PASSION ...	F. 23598	Gala	84	X	7,700	Betsy Drake Yujiro Ishihara, ...	Triangle melodrama. Title attraction for tough industrial situations (NC)	July 3	Immediate
‡KING CREOLE ...	F. 23637	Paramount	116	A	10,401	Masahiko Tsugawa Elvis Presley, ...	Gangster melodrama. Very good star and popular booking (C)	July 31	Sept. 22
LAST OF THE DESPERADOS	F. 23574	Exclusive	71	U	6,440	James Craig	Western. Reliable "second" (C)	July 17	Aug. 11
LIVE IN FEAR ...	F. 23633	New Realm	68	U	6,187	George Salcedo	Crime drama. Reliable "second" (C)	July 31	Not Fixed
†LONE RANGER AND THE LOST CITY OF GOLD, THE	F. 23607	United Artists	81	U	7,335	Clayton Moore, ...	Western. Cast-iron title and star booking for the "nin-pennies" and family (CC)	July 24	Floating
LOOKING FOR DANGER ...	F. 23642	AB-Pathe	61	U	5,578	Jay Silverheels Huntz Hall, ...	Comedy. Reliable proprietary "second" (CC)	July 31	Sept. 8
MACABRE ...	F. 23643	AB-Pathe	70	X	6,323	Stanley Clements William Prince, ...	Nightmarish melodrama. Good out-of-the-rut thriller (NC)	July 31	Sept. 8
‡MACHINE GUN KELLY ...	F. 23605	Anglo	79	A	7,123	Jim Backus Charles Bronson,	Racketeer melodrama. Good "double bill," particularly for tough joints (C)	July 17	Aug. 18
MONEY, THE ...	F. 23630	Amalgamated Warner	49	U	4,456	Susan Cabot Charles McGraw,	Crime melodrama. Reliable "second" (C)	July 24	Not Fixed
*NEXT TO NO TIME ...	Br./E. 23639	British Lion	93	U	8,337	Peggie Castle Kenneth More, ...	Romantic comedy. Very good British star light booking (C)	July 31	Sept. 29
NIGHT OF THE STORM, THE	—	Mayfair	84	A	7,559	Betsy Drake Lilli Palmer, ...	Domestic drama. Average specialised audience offering (NC)	July 31	Not Fixed
*NIGHT TO REMEMBER, A ...	Br./E. 23561	Rank	123	U	11,063	Ivan Desny Kenneth More, Michael Goodliffe	Maritime melodrama. Outstanding British star and prestige box-office proposition (C)	July 3	Aug. 18
NO MAN'S ROAD ...	F. 23631	Warner	48	A	4,391	Dennis Hooper, ...	Romantic melodrama. Reliable "second" (C)	July 24	Oct. 20
*NOR THE MOON BY NIGHT	Br./E. 23613	Rank	91	U	8,280	Karen Sharpe Belinda Lee, ...	African jungle melodrama. Capital British booking (C)	July 17	Sept. 1
*QUANTRILL'S RAIDERS ...	F. 23619	AB-Pathe	70	U	6,345	Michael Craig Steve Cochran	Good western (C)	July 24	Aug. 25
*QUESTION OF ADULTERY, A ...	Br./E. 23622	Eros	84	X	7,624	Julie London, ...	Topical divorce court melodrama. Big British potential money-spinner (NC)	July 3	Oct. 13
READY TO DIE ...	F. 23564	Anglo	50	U	4,505	Anthony Steel Donald Woods, ...	Crime melodrama. Doubtful booking (C)	July 10	Floating
†ROCK-A-BYE-BABY ...	F. 23635	Amalgamated Paramount	107	U	9,610	Sydney Mason Jerry Lewis	Comedy. Capital general booking (CC)	July 31	Oct. 27
†SAGA OF HEMP BROWN, THE	F. 23560	Rank	79	U	6,986	Rory Calhoun	Western. Good "outdoors" (CC)	July 3	July 7
†SIERRA BARON ...	F. 23572	20th Century-Fox	79	U	7,153	Brian Keith, ...	Period outdoor melodrama. Good average booking (C)	July 10	July 28
SPOOK CHASERS ...	F. 23618	AB-Pathe	61	U	5,502	Rick Jason Huntz Hall, ...	Comedy. Passable series "second" (CC)	July 24	Aug. 4
*THEM NICE AMERICANS	Br./E. 23636	Butcher's	62	U	5,610	Stanley Clements Vera Day	Romantic comedy. Good quota (CC)	July 31	Sept. 1
*TIME TO LOVE AND A TIME TO DIE, A	—	Rank	113	A	11,957	John Gavin, ...	War melodrama. Outstanding war fare (C)	July 31	Sept. 8
†TOSCA ...	F. 23621	Films de France	112	U	10,080	Lilo Pulver Franca Duval, ...	Grand opera. Outstanding offering for opera lovers (C)	July 31	Floating
TREAD SOFTLY STRANGER	—	Renown	90	A	8,190	Franco Corelli Diana Dors, ...	Triangle melodrama. First-rate British booking (C)	July 31	Sept. 1
UNKNOWN SOLDIER, THE	—	Contemporary	132	X	11,880	George Baker Kosti Klemela, ...	World War II melodrama. Outstanding art house proposition (NC)	July 17	Not Fixed
†VERTIGO ...	F. 23620	Paramount	128	A	11,511	Heikki Savolainen James Stewart, ...	Thriller. Excellent general booking (C)	July 24	Aug. 25
†VIKINGS, THE ...	F. 23579	United Artists	114	A	10,275	Kim Novak Kirk Douglas, ...	Adventure melodrama. Excellent popular hokum and infallible money-spinner (C)	July 10	Aug. 4
VIVE MONSIEUR BLAIREAU	F. 23629	Mondial	90	U	8,100	Tony Curtis Louis De Funes, ...	Comedy. Good rib-tickler, especially for better-class halls and art houses (C)	July 24	Not Fixed

## REISSUES

*CURTAIN UP ...	Br./E. 16552	Archway	81	U	7,359	Robert Morley, ...	Backstage comedy. Acceptable British star and title light booking (C)	July 17	Not Fixed
PAUL TEMPLE'S TRIUMPH ...	Br./E. 13955	Winart	73	U	6,566	Margaret Rutherford John Bentley, ... Dinah Sheridan	Melodrama. Average thick-ear thriller for the masses (C)	July 31	Not Fixed

(CC) Excellent for Children.

(C) Suitable for Children.

(NC) Not for Children.

\* British Quota Picture.

† In Colour.

‡ Wide Screen



## 'Exploitation' Double From Renown

RENOWN has planned an extensive release advertising campaign in the national and local press, and on television, for its programme, "Tread Softly Stranger" and "The Bride is Too Beautiful."

Diana Dors stars in the first, Brigitte Bardot in the second—so the programme provides a first-class basis for exploitation. Both films have an A certificate.

The programme has been booked on the CMA Gaumont circuit and will be released on September 1.

## A Bygraves Personal

MAX BYGRAVES—star of the Eros film, "A Cry from the Streets"—is to make a personal appearance at the Plaza, Piccadilly Circus, tonight (Thursday), when the film starts its West End pre-release season.

Also on the stage with Bygraves will be Larry Adler, who taught Colin "Smiley" Petersen to play the harmonica for his part in the picture. The film is a Lewis Gilbert production, based on the novel "The Friend in Need," by Elizabeth Coxhead.

Although the new Max Bygraves song number, "Gotta Have Rain," has only been released in America for two weeks, it has already climbed into the Hit Parade after being recorded by a number of top stars.

The song was written and composed by Bygraves for "A Cry From the Streets." It is being recorded in this country by Decca, with Bygraves and Dana "Shiralee" Wilson as the singers.

Sheet music of the song has been published by Lakeview Music, Ltd., of Whitcomb Street, W.C.2.

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## NEW BRITISH STANDARD FOR FILM DIMENSIONS

THE NEW British Standard for motion picture film (BS.677:1958) is now available in three separate parts (relating to 35-mm., 16-mm. and 8-mm. film). As previously reported in the KINE, several of its requirements have been aligned with the recommendations of the International Organisation for Standardisation.

Dimensions specified relate to sound and silent 35-mm. and 16-mm. negative and positive, and to silent 8-mm. film. Dimensions of optical sound tracks and their positions in cameras and projectors are also dealt with: dimensions specified for raw stock are for low-shrink bases.

British Standard 2981:1958, also just published, relates to the dimen-

sional features of magnetic sound recording on perforated film. The section dealing with 17.5-mm. and 35-mm. film is exclusively for studio application, and includes dimensions for one-, two-, three-, four- and six-track recordings.

It is pointed out that magnetic records on 35-mm. release prints are still in an experimental stage and the draft proposals were considered at the recent ISO conference. It is hoped that a supplementary section to this Standard will be published later.

Copies of both Standards can be obtained from the British Standards Institution sales branch, 2 Park Street, London, W.1.

## FISA Golf At Ashford

THE Film Industry Sports Association's golf tournament will be held at Ashford Manor Golf Club, Middlesex, on August 16. A Stableford competition will be held in the morning and a greensome competition in the afternoon.

Entries can be accepted up to the end of next week by applying to FISA (GERrard 2646).

The association's cricket and tennis finals are at Finsbury Memorial Sports Ground, Stirling Corner, Barnet by-pass, on Sunday, September 7. Cricket starts at 11.0, tennis at 2.0.

The swimming gala is set for September 20, and tickets are now available at 2s. 6d. and 5s. Closing date for competitors: July 28.

## LONDON AND PROVINCIAL TRADE SCREENINGS

### LONDON

Tues., Aug. 12	10.30	Studio One	...	The Missouri Traveller	...	Walt Disney	Brandon De Wilde	U
" "	12	Hammer	...	Blood of the Vampire	...	Eros ...	Donald Wolfelt	X
" "	12	Own	...	It, the Terror from Beyond Space	...	United Artists	Marshall Thompson	X
Wed., "	13	Own	...	Space Master X 7; Two shorts	...	20th Century-Fox	Bill Williams	A
" "	13	Own	...	The Dalton Girls	...	United Artists	Merry Anders	A
Thur., "	14	Hammer	...	Stormy Crossing	...	Eros ...	John Ireland	U
" "	14	Celluloid	...	Camelia	...	Mondial ...	Maria Felix	A
" "	14	Own	...	A Woman Possessed	...	United Artists	Margaretta Scott	U
Fri., "	15	Leics. Sq. Th.	...	Kings Go Forth	...	United Artists	Frank Sinatra	A

### BIRMINGHAM

Wed., "	13	Futurist...	...	Intent to Kill	...	20th Century-Fox Rank	Richard Todd	A
Thur., "	14	West End	...	A Time to Love and a Time to Die	...	...	John Gavin	A

### CARDIFF

Tues., "	12	Gaumont	...	A Time to Love and a Time to Die	...	Rank	John Gavin	A
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### GLASGOW

Tues., "	12	La Scala	...	Intent to Kill	...	20th Century-Fox Rank	Richard Todd	A
Thur., "	14	Gaumont	...	A Time to Love and a Time to Die	...	...	John Gavin	A

### LEEDS

Tues., "	12	Tower	...	The Bravados	...	20th Century-Fox	Gregory Peck	A
Thur., "	14	Tower	...	The Fly	...	20th Century-Fox	Al Hedison	X

### LIVERPOOL

Fri., "	15	Futurist...	...	Intent to Kill	...	20th Century-Fox	Richard Todd	A
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### MANCHESTER

Mon., "	11	New Oxford	...	Man on the Prowl	...	United Artists	Mala Powers	X
Tues., "	12	Theatre Royal	...	The Fearmakers	...	United Artists	Dana Andrews	A
" "	12	Oxford	...	Intent to Kill	...	20th Century-Fox	Richard Todd	A
Wed., "	13	New Oxford	...	I Bury the Living	...	United Artists	Richard Boone	X
Thur., "	14	New Oxford	...	It, the Terror from Beyond Space	...	United Artists	Marshall Thompson	X
Fri., "	15	New Oxford	...	The Dalton Girls	...	United Artists	Merry Anders	A

### NEWCASTLE

Tues., "	12	Gaumont	...	A Time to Love and a Time to Die	...	Rank	John Gavin	A
Wed., "	13	Gaumont	...	The Bride is Too Beautiful	...	Renown	Brigitte Bardot	A
Thur., "	14	Gaumont	...	Intent to Kill	...	20th Century-Fox	Richard Todd	A
Fri., "	15	Essoldo	...	The Bravados	...	20th Century-Fox	Gregory Peck	A

### SHEFFIELD

Wed., "	13	Union Street	...	The Bravados	...	20th Century-Fox	Gregory Peck	A
Fri., "	15	Union Street	...	The Fly	...	20th Century-Fox	Al Hedison	X



# 'THE FLY' TURNS UP AT A PREMIERE



Guests at the Twentieth Century-Fox premiere of THE FLY were greeted by the "horror" in the foyer of the Rialto, Coventry Street. (1) James and Mrs. Pattinson, George Langlaas, author of the book, Miss Soho (Judith Howard) and "The Fly" (Ted Bushall). (2) The beast with the beauty. (3) Miss Soho receives attention from a "nurse" after her encounter with "The Fly." (4) "The Fly" with James and Mrs. Pattinson. (5) Percy Livingstone, Mrs. Pattinson, George Langlaas and Mrs. Dougan. (6) "The Fly" introduces himself to the queue



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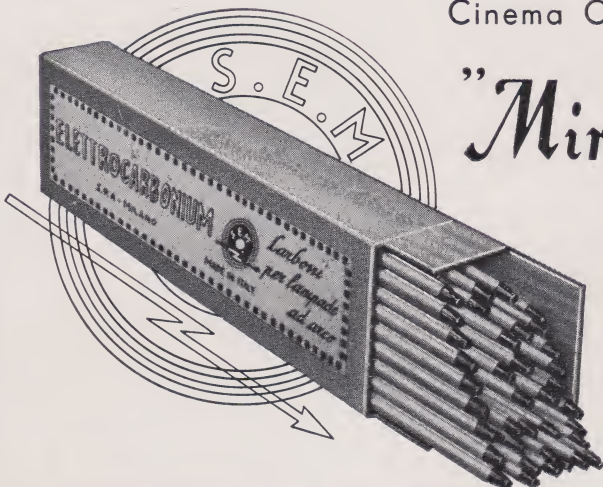
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